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The ART NEWS

VOL. XXIX

NEW YORK, DECEMBER 27, 1930

NO. 13—WEEKLY



"THREE SISTERS"

HENRI MATISSE

*One of the important works by Matisse in possession of the
Valentine Gallery, New York.*

PRICE 25 CENTS

FOR THE ATTENTION OF AMERICAN MUSEUMS



"MADONNA AND CHILD"
Painted on panel

By FILIPPINO LIPPI
Size 22 x 15¾ inches

This fine example which is exceptionally brilliant in color is one that compels the interest of the spectator. The range of color is comprehensive and the flowing grace of the delineation follows every intricacy of detail throughout the painting. The Madonna wears a robe of light ruby red with greenish-blue mantle fringed with gold. Her golden hair is threaded with pure gold. A white gauzy scarf drapes the Infant and veils one of the Madonna's hands. The landscape-background is a symphony of grays, greens and browns, accented with golden lights. The sky is a delicate blue. Red, orange and amethyst-hued flowers in a crystal vase complete a color scheme which is in itself as enchanting in its perfect technical harmony as the painting in its entirety is enthralling in its aesthetic appeal.

Certificated by: Dr. W. R. Valentiner, Dr. Wilhelm von Bode
Collection of Prince Liechtenstein

THE GALLERY OF P. JACKSON HIGGS
11 East 54th Street
New York

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, DECEMBER 27, 1930

New Housing for The Phillips Memorial Gallery

Bonnard, Marin and Tack Are Featured by Duncan Phillips In New Installment of His Washington Collection

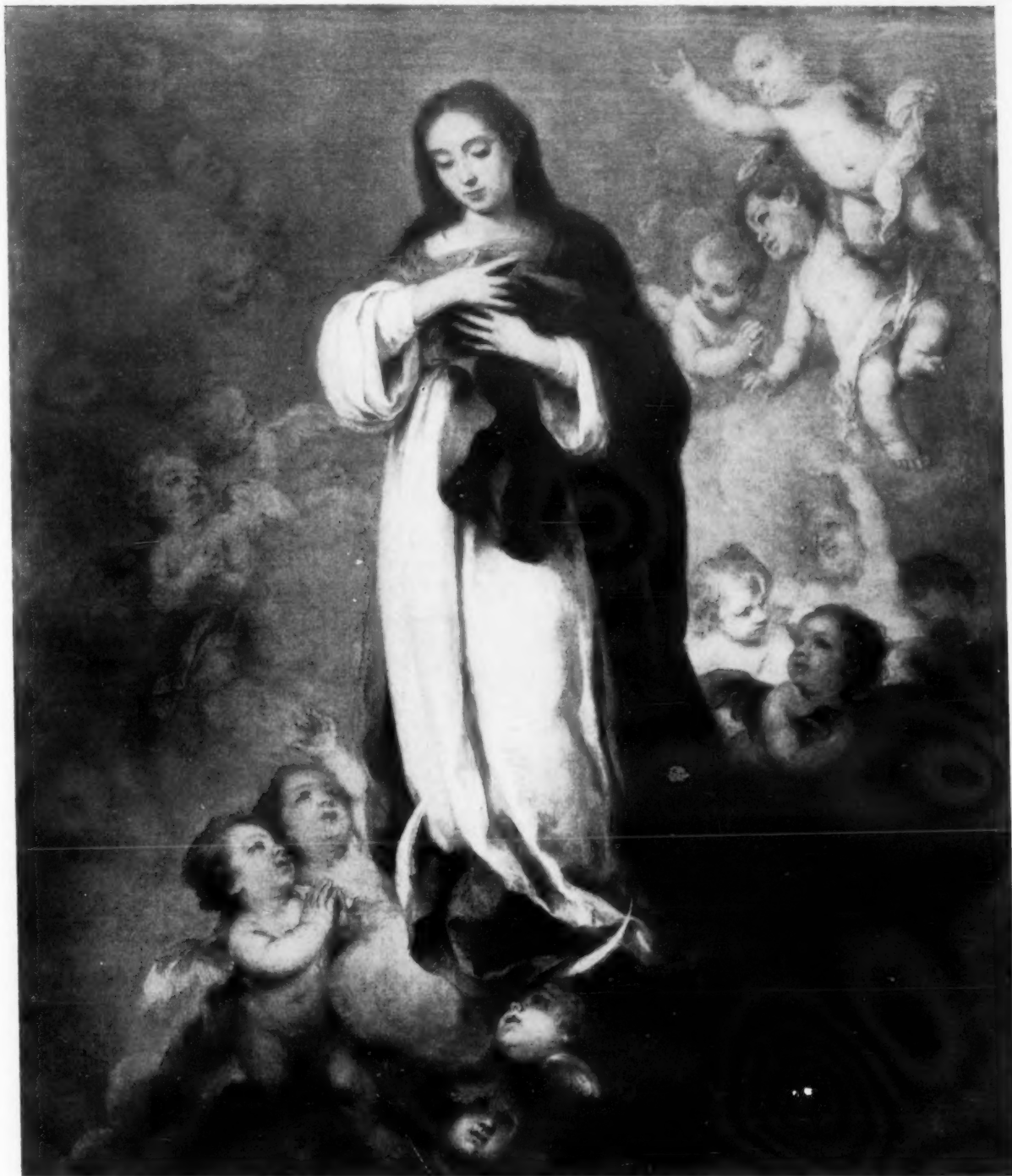
By RALPH FLINT

Inevitably, and in due season, the Phillips Memorial Gallery has reached a further stage in its development by the addition of some seven or eight new galleries. With its rapidly increasing holdings in contemporary painting, this famous Washington collection has overflowed its former bounds, and now takes in the entire building at 1600 Twenty-first Street. Duncan Phillips, founder and director of this unique art center, has turned over his entire residence to the purposes of the collection, even to the installation of work rooms on the fourth floor which are open free to the public, professional or amateur, to carry on their artistic studies, either in groups or as individuals.

This new phase of the Phillips Memorial Gallery's activities only serves to emphasize the special nature of this collection, as designed by Mr. Phillips for furthering the interest and growth of art in America, for while the gallery is a local institution, it extends its influence throughout the country by means of the generous response of its founder in extensive loans and by publications devoted to the treasures contained therein. For the Phillips Memorial Gallery is not merely a repository of the fine arts designed to exemplify the collector's particular tastes and predilections, nor just an intelligent historical summary of the high spots of contemporary art. Rather is it a monument to art in the making, stressing as it does the various groups and individuals who display appreciable signs of excellence and originality. Unique among American collections, it is the first and, as yet, foremost art collection in America designed for and consecrated to the cause of living art in its broadest sense.

As formerly in the Phillips Memorial Gallery, the main treasures are set forth in the large upper gallery after the fashion of the Salon Carré of the Louvre, while throughout the building various groups of paintings are assembled for special emphasis or comparative rating. Mr. Phillips' new Van Gogh, "Public Gardens at Arles" seen last season in the first exhibition at the Museum of Modern Art, centers the far wall, shining like some patch of hillside green broken by yellow streaks of sunlight. This canvas possesses an extraordinary intensity of light and color, as well as a superbly simple treatment of forms, illustrating the art of Van Gogh to the fullest. In the center of the two side walls are the famous El Greco of "The Repentant Peter" (the cherished corner stone of the collection) and the great Renoir "Les Canotiers," that gifted colorist's accepted masterwork. The Salon Carré idea is further exemplified by the two fine Cezannes that add so immeasurably to the collection, the lyric "Mt. St. Victoire," done with a thinly flowing technique in softest jade greens and formerly in the famous Reber collection in Lausanne (Incidentally, Dr. Reber happened to visit the collection one afternoon during my visit and was considerably edified at seeing one of his former treasures in such a fine set-

(Continued on page 4)



"THE LITTLE CONCEPTION"

This painting, formerly in the Lansdowne collection, was recently purchased for the William Rockhill Nelson Trust by Harold Woodbury Parsons from Sabin of London

By MURILLO

DURHAM CASTLE TO BE RESTORED

LONDON.—One of the noblest of England's historical monuments, Durham Castle, will be saved from ruin by \$100,000 from the Harkness Pilgrim Trust, reports a wireless to the *New York Times*. Official announcement of the second grant of the Pilgrim Trust was made on December 15 by Durham University.

First an ancient fortress, then a palace, now for nearly a century the castle has been filling the twofold purpose of providing a residence for students and serving as a ceremonial centre for the university. The cost of the restoration work was far beyond the university's scanty resources, so an appeal for funds was made in 1920.

The Prince of Wales has shown great concern for this work and personally inspected the castle in the spring of 1929. He commented that he found the castle in a very bad state and he hoped money would be speedily forthcoming to carry out the preservation.

It has been feared the castle would slip down into the river over which it towers as a part of a group including monastic buildings and a cathedral almost unequaled. The work of restoration will proceed immediately, with considerable benefit to the locality's employment problem.

Estimates Greatly Exceeded in Recent Modern Art Sale

PARIS.—The fine collection of modern paintings of M. Claude B. de V... was sold on December 6 at the Hôtel Drouot, the thirty-eight pictures bringing a total of 274,000fr., greatly exceeding the expectations based on the present demand for modern paintings, states the *Herald Tribune* of Paris. A water color by Cézanne, representing reflections of trees in water, fell to a bid of 21,600fr. A water-color still-life by Dufy fetched 6,000fr. A still-life by Bonnard attained 34,500fr. and by the same artist, "Femme au Chapeau," 15,000fr., and a woman's portrait 23,000fr. A landscape of the south of France, by Cross, reached 27,000fr.; a still-life by Derain, 10,900fr.; "Jeune Fille au Cygne," by Marie Laurencin, 5,000fr.; three works by Vlaminck, "Le Bouquet," 6,050fr.; "Le Chemin Creux," 7,400fr., and "Rue de Village," 7,200fr., and to end the sale a canvas by Vuillard.

In another room Me. Lair-Dubreuil conducted the sale of some modern furniture, art objects and eastern carpets belonging to Prince A. . . . A pair of Chinese porcelain jars went for 6,000fr.; a carved mahogany dining-room suite fetched 9,400fr.; a Chirac carpet, 7,300fr., and a Sparta carpet, 4,500fr.

AMERICAN MAKES GIFT TO LOUVRE

PARIS.—One of the most precious treasures of Egyptology ever acquired by the Louvre museum has recently been presented to the French government by John R. Reish, well-known member of the American colony in Paris and a connoisseur among art collectors. The gift, reports the *Herald Tribune* of Paris, consists of a rare collection of unusually beautiful Coptic tapestries of great antiquity, gleaned from the ages by Mr. Reish through years of study and research. They will soon be on permanent exhibit in the celebrated museum.

The tapestries comprise thirty examples of perfectly preserved color and design, and they will be found in the Egyptian division of the Louvre. Their acceptance and installation are a recognition of Mr. Reish's expert judgment and painstaking perseverance in searching so successfully for their source. He has gone thoroughly into the secrets of ancient tapestries, and collectors generally accept him as an authority. Not only American but European collectors frequently call upon him for counsel.

Mr. Reish has given like treasures to museums and galleries in the United States.

Fiske Kimball Gives Second A.D.A.L. Lecture

New Light Thrown Upon the Work and Times of Chippendale in Stimulating Talk by Well Known Museum Authority

Dr. Fiske A. Kimball, Director of the Pennsylvania Museum in Philadelphia, gave the second of the Antique and Decorative Arts League Lectures on December 16 in the auditorium of the American Art Association-Anderson Galleries Inc., generously proffered for this occasion, taking as his subject "Thomas Chippendale, His Works and Time." This theme, which held an especial appeal to the distinguished audience of collectors and connoisseurs present, proved distinctly stimulating because of the lecturer's latest researches in this field.

Particularly enlightening were the proofs brought forward by Dr. Kimball that the English "In the later XVIIIth century, having conquered the ends of the earth, crowned their triumph by achieving the artistic leadership of Europe." The English, he asserted, were not dependent and imitative of the French in the decorative arts as they themselves, with a sense of inferiority quite different from their attitude in politics and trade, had supposed. On the contrary, a careful study of the genesis of the new classical style in the two countries which came in under Louis XVI, fails to bear out this traditional view, hitherto unchallenged. Some of this interesting material is to be published this winter by Dr. Kimball in a series of papers in the *Gazette des Beaux Arts*. For the benefit of our many out-of-town readers, as well as for those who were unable to attend the lecture, we print below a resume of this interesting talk, which, owing to its length, it is impossible to quote in full.

In his introductory remarks Dr. Kimball announced: "I am happy to speak tonight of Thomas Chippendale, not, to be sure, as himself the supreme craftsman he has sometimes been supposed to be, not as himself the creator of the style we generally associate with his name, but as a man whose career spans two epochs of British art with both of which he was closely identified: one, in which England, like the rest of Europe, was dependent for artistic initiative on France; the other, in which England, throwing off her provincial artistic dependence herself took the initiative and drew France and Italy, her erstwhile masters in art, into the train of her followers."

In regard to the facts of Chippendale's personal history, the lecturer said:

"His collateral relative, Colonel Chippendale and others have established that he was the son of John Chippendale, a joiner of Otley, Yorkshire; that he was baptized there June 5, 1718; that our first record of him in London is the entry of his marriage there in 1748 when he was but thirty years old and could scarcely yet have attained marked superiority or celebrity; that Thomas Chippendale, Jr., was his son, born 1749."

In England, during the mid-XVIIIth century, "French taste" was indeed the essential influence. "This," said Dr. Kimball, "was the French of Louis XV, in which foreigners saw not the novel

(Continued on page 17)

NEW HOUSING OF
PHILLIPS GALLERY

(Continued from page 3)

ting), and the sonorous, Rembrandt-
esque "Self Portrait" that looked so
well at the first exhibition in the Mu-
seum of Modern Art.

Mr. Phillips has balanced his striking
Courbet sea-piece and his superb De-
rain, "Southern France" on either side
of the Greco, a pair of open-air can-
vases that balance tonally as well as
in the fine inner dignity of style and
composition. Then there are two
sprightly Matisse for a touch of gaiety,
and for delicate charm an interior by
Vuillard, that "little master" of our
own time; also a bijou of a still-life by
Rousseau, which Mr. Phillips used on
the cover of his last number of *Art and
Understanding*. Manet's sparkling lit-
tle study of "Ballet Espagnol," worth
a dozen of his more pretentious figure
pieces, Redon's "Mystery," which sim-
ply will not let one alone, a fine ab-
straction and still-life by Braque,
Sterne's large "Reapers" and a smacking
study of fruits, and, last but not
least, Picasso's "Blue Room" and "Ab-
straction" are the other important
works on display. Here is a goodly com-
pany of painters, to be sure, running
the gamut of expressionistic art from
Greco to the School of Paris with a
swift gesture of acceptance and amal-
gamation, a company that one likes to
linger in, studying now the magical
play of brush and color in the central
still-life that gives such a sparkle to
the big Renoir, marvelling at the way
Cezanne made nature follow his sense
of form, thrilling to the curious mystic
call of Redon, reveling in the tremen-
dous vigor and thrust of the Van Gogh,
quietly enjoying the intimate give and
take with the Vuillard, looking back
gratefully every now and then to the
Greco that stands spiritual god-father
to the assembled company.

Mr. Phillips has undertaken in the
next gallery to illustrate the progress
in American painting from Eakins to
Kantor by some ten canvases, a large
order indeed, but at any rate the be-
ginning and the end hold up, with the
fine "Miss Van Buren," stolid and se-
vere in her rose colored dress that the
Philadelphia master has painted so
convincingly and the interesting
"Union Square" where Kantor has
managed an interesting interplay of
interior and exterior. Twachtman,
Ryder, Luks, Lawson, Sloan, Maurer
and Kent figure in this progression.
In the next room is a collection of
American painting by Knaths, Hartley,
Dickinson, Weber, Bellows, Beal, du
Bois, Kent and Speicher, while "Twelve
Americans"—Homer, Davies, Miller,
Karfiol, O'Keeffe, Dove, Knaths (his
"Cock and Glove" was originally here
but now hangs in the second American
group at the Museum of Modern Art),
Levinson, Bouché, Burchfield and
Rush. These selections give some idea
of the catholicity of Mr. Phillips' taste
and the wide range of his collecting.

In one of the new galleries is a group
of the painters who appear under the
wing of Alfred Stieglitz at An Ameri-
can Place, with a generous selection
of water colors by John Marin as the
principal feature. Mr. Phillips has
long been an ardent admirer of this



"THE HARBOR OF OSTEND"

By VERBURGH

China ink drawing, now on view at the artist's exhibition at the Marie
Sternier Galleries

brilliant American landscapist, and has
gradually acquired a splendid selection
of his work. One of his masterpieces
is "Gray Sea," a somber but stirring
glimpse of a rock-bound bit of Maine
with heavy, leaden sea toppling over its
stony bulwarks, while an immensity of
watery space and darkling sky broods
beyond. More imaginatively treated is
his "Back of Bear Mountain," which I
remember from one of the Marin
shows at the Anderson Galleries, be-
cause of the vivid triangular patches of
reds and yellows that the painter has
inserted by the curious alchemy of his
art into the more or less literal repre-
sentation of the mountain's dark green
flanks. His delicate "Ship Fantasy" in
soft buffs and grays and his jolly little
"Fishing Smacks" teetering up and
down through a many-angled aperture
are proof of Marin's sure knowledge of
boats and the sea. Dove, another of
the Stieglitz abstractionists, is at his
best in this Phillips showing, his "Coal
Cars" being perhaps his most com-
pelling performance, while two of
Georgia O'Keeffe's fine designs are
here, one of autumn leaves, and the
other a handsome "Ranchos Church."
In yet another of the upstairs galleries
are to be found works by Derain,
Utrillo, Demuth, Gris, Braque, Per
Krohg, Canade, Graham, Phillips (Mar-
jorie), Lane, Picasso and Halpert, and
on the way downstairs to the Bonnard
rooms one passes a harbor scene by
Friesz, a still-life by Harold Weston, a
Lawson landscape, a striking interior
by de la Serna, Courbet's "Rocks at
Ornan," a large Derain of his interme-
diate period, a Monticelli and an early
Bonnard of the "Moulin Rouge."

The two front galleries, kept intact
with furniture, objets d'art, bibelots
and art magazines comfortably ar-
ranged, hold the splendid group of
Bonnards that this collector has been
acquiring these last few years. Four-
teen canvases, besides the small one
just mentioned and a newly acquired
"Open Window" seen recently in the
Seligmann exhibition of Bonnard-Vuil-
lard-Roussel and now hanging in
the new Phillips residence just out-
side the city proper, make perhaps the
finest showing of Bonnard this side of
the water; and I am certain that Mr.
Phillips will be richly rewarded for his
discrimination in acquiring works of
this master colorist before the rush for
him begins among other American col-
lectors, as it certainly will one of these
fine days. It is a curious phenomenon
in American collecting to have the mag-

nificent spread of Bonnard's pictorial
genius go for practically nothing be-
side the more popular men of the mo-
ment, perhaps because the less discern-
ing collectors and dealers continue to
rank Bonnard with the impressionists
instead of giving him due place among
the moderns. There is not a single
member of the whole impressionist
group with one-quarter the pictorial
invention and poetical warmth of this
distinguished French painter, who,
fortunately, does not lack for apprecia-
tion in his own country. Mr. Phillips'
"The Palm" is a work of the highest
reach of pictorial splendor and of a
color quality that gives it rank with
any canvas that I know. One can look
into its various passages of crushed
color without ever coming to the end
of the artist's endless variations, and
one is always discovering new bits to
rejoice over. In quite another tonal
scheme and carried out in soft grays
and greens is his "Early Spring," that
shows a sort of Henry Jamesian gar-
den with quaint little children prowling
eerily among the early flowers. His
"Piazza del Popolo" with its bright
patch of lemon yellow in the fore-
ground fruit wagon making splendid
foil for the purplish pinks of the piazza
under snow is another Bonnard prize.
His remarkable ability with landscape
is also well illustrated, as well as his
range in still-life and figure work. The
Bonnards make one of the finest chap-
ters in the Phillips Collection, and will
serve to give it a peculiar distinction
in the years to come.

The large lower gallery is devoted to
decorative panels by Augustus V.
Tack, including the series that were
shown at the Kraushaar Galleries last
season. These colorful inventions look
their best against the dark panelling
and their intricate patternings that
have such a close analogy to musical
progression invite the visitor's pro-
longed inspection. Mr. Phillips has
written an illuminating pamphlet in-
terpreting their various meanings, ex-
plaining the sense of color-music, the
"active mysticism" that stamps the
artist's work. Various periods in
Tack's art are illustrated in these
panels, and this gallery is inevitably
one of the most popular places for
visitors to dwell. The dining room
contains two of the finest Maurice
Prendergasts I have ever seen, besides
a gesso screen in gold and color by the
painter's brother, Charles.

Here, then, are more than a hundred
canvases on intimate display, that ably

show the trend of Mr. Phillips' collect-
ing, his eager search for the best that
is being done irrespective of country
or school or style. There are three or
four times as many more examples, ex-
cept when Mr. Phillips has released
them for purposes of exhibition in
other centers. The present selection
is to continue until the twenty-fifth of
January, but it may be assumed that
generous selection of Bonnards, Marins
and Tacks will always be on view, as
well as the big Renoir and the Van
Gogh and the Cezannes. Mr. Phillips
has suspended the publication of *Art
and Understanding* for the present un-
til his new edition of the textbook of
the gallery, *The Artist Sees Differently*,
is completed. Each week a discussion

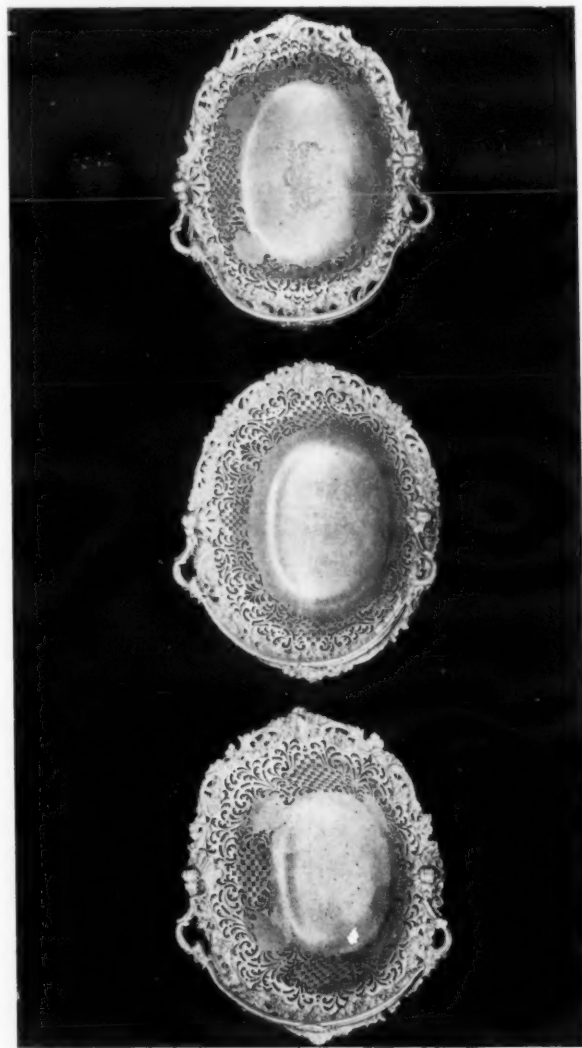
group meets in the gallery, with va-
rious speakers on hand to bring out
new phases of the collection. It is in-
deed always "a collection in the mak-
ing" with the public as essential a
part of the process as Mr. Phillips him-
self, and as proof of how influential its
stimulating presentation of art has
been in such a conservative commu-
nity as Washington, one has only to
glance at the lively and diversified
present Biennial Exhibition current at
the Corcoran Gallery. It seems likely
that the course of independent think-
ing in art would have been much longer
in the attaining here without the frank
and courageous espousal of the new
modes and manners that Mr. Phillips
has undertaken.

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"UNION SQUARE"

MORRIS KANTOR

In the collection of the Phillips Memorial Gallery

Van Dycks Not in Mills Bequest

In reply to a report that the Metropolitan Museum of Art had refused to accept two pictures by Van Dyck bequeathed to it by the late Ogden Mills, the *New York Times* reports that Edward Robinson, director of the museum, gave out this statement:

"The late Mr. Ogden Mills bequeathed to the museum a considerable number of works of art of various kinds, including paintings, some of which were to come to the museum immediately; others were subject to a life interest of his son. The museum authorities made their selection from the objects thus placed at its disposal, in which the two paintings referred to were not included."

The paintings by Van Dyck, which are said to have a value of \$135,000, portray "Elizabeth, Countess of

Southampton," and "Philip, Lord Wharton."

In December, 1929, the museum published in its bulletin this announcement regarding the Mills bequest: "Under the terms of the bequest of the late Ogden Mills the museum has received a contingent bequest, subject to the life interest of his son, the Hon. Ogden L. Mills, of forty-three pieces of French furniture, mainly of the XVIIIth century; fourteen clocks, French, XVIIIth century, and five paintings. In addition it receives outright a monetary bequest of \$100,000 and the following objects: a painting by Thomas de Keyser, representing a Cavalier, and three French clocks of the XVIIIth century."

"This magnificent bequest, from one who gave the museum during his

C. Edward Wells Miniature in Christmas Issue

In the holiday issue of THE ART NEWS on December 20, it was incorrectly stated in a caption on page 25 that an illustration of a Persian miniature was used through the courtesy of Demotte, Inc. The fact is, it was through the kindness of C. Edward Wells that it was possible to show this picture. It appears at the lower left corner, and the caption reads, "MINIATURE (from the Shah Namah), PERSIAN XIV CENTURY."

lifetime many superb examples of Italian Renaissance bronzes, will add to our representation of French furniture and accessories a collection of quite exceptional importance, including many pieces, both furniture and clocks, of the highest quality. Equally welcome are the paintings—a sketch by Rubens, 'Christ Triumphant Over Sin and Death'; an Albert Cuyp, 'Two Horsemen Before an Inn'; a Jacob Ruisdael, 'Landscape With Fishermen'; a Reynolds, 'Portrait of a Lady,' and the 'View of a Port,' by Joseph Vernet."

In this announcement the museum made no mention of the two paintings by Van Dyck. The report that the Metropolitan had refused to accept these paintings came from Poughkeepsie, where transfer tax proceedings regarding the Ogden Mills estate took place on December 18.

MINIATURE SHOW AT GRAND CENTRAL

The 32nd annual exhibition of the American Society of Miniature Painters will be held at the Grand Central Art Galleries from January 20 to 31. All works should be in the hands of James J. Kelleher, 243 Lexington Ave., at 34th Street, New York City, not later than January 12. No miniatures will be received at the galleries.

This year the members of the jury of selection will be: Margaret Foote Hawley, Helen Winslow Durkee, Elsie Dodge Pattee, Mabel R. Welch and Maria Judson Streen. On the hanging committee are William J. Baer, Elsie Dodge Pattee, Rosina Cox Boardman, William J. Whittemore and Mabel R. Welch.



"PAIR OF PINTAILS"

by Frank W. Benson

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BERLIN LETTER

by Flora Turkel-Deri

At the Matthiesen Gallery one is always sure of finding a number of interesting paintings. At the present time they are showing a Cranach of particular freshness and vitality—the depiction of a bridegroom with a garland of flowers on his curly brown hair. The black doublet and red sleeves stand out with assured finality against the blue background and there is something extremely appealing in the expression of the youthful features. This rendition satisfies our desire for human interpretation in portraiture, because of its individualistic departure from the conventional.

Another painting of authoritative workmanship is the likeness of a woman by Baldung Grien, dated 1510. The pendant to the "Portrait of a Man," in the National Gallery in London, it possesses many of the master's characteristic qualities. The compressed intensity with which Baldung handles form gives his paintings a distinct flavor which has great present-day appeal. Combining power of draughtsmanship with breadth of treatment, this master's works blend analytical precision with the grand style. The exquisite red of the model's bodice strikes the keynote; a white pleated chemise and a black cap with gold buttons complete the costume. Great emphasis is placed upon the expressive hands, which clasp a few tiny stalks of lily of the valley. All these details contribute to a rendition that ranks high for its justness of observation and nobility of presentation.

A Rubens depicting a lady clad in a black bodice with a white ruff and dating from 1610 is also an interesting item. Here, too, attention is centered upon the hands which are the strongest accent in this picture. Vigorous, yet not vulgar, they tell more of the sitter's personality than the features. The alluring harmony of tone and conception speak eloquently of Rubens's power as a portraitist.

Also on view are two companion panels by Isenbrant, representing St. John and St. Jerome. The landscape

backgrounds which give such poetry to these panels are delicately rendered and relieve the strong coloristic accents of the blue and red mantles worn by the saints. The tender purity and naive faith of these panels give them a most appealing simplicity of feeling.

The Flechtheim Gallery's current exhibition is devoted to the work of women artists—two of them German and two foreign. The best known of the group is Marie Laurencin, who holds a prominent place in the Parisian modernistic movement because of the grace and unity of her inventions. She has indeed created a very personal fairyland in which move gentle creatures, seemingly untainted by worldly ardor.

Although the German painter, Martel Schwichtenberg, does not work in the realm of the imagination, her art is none the less personal. Her paintings are notable for their natural and unconstrained feeling. She uses unblended pigments with firm, sure strokes and does not attempt to simulate air or space. The clean cut figures are placed flatly against a contrasting background. It would be quite amiss to seek for psychological interpretation in these works. Their greatest merit lies in the aggressive, unsentimental simplicity with which the forms are consistently rendered. Their decisively contoured line and light color scheme exhale an atmosphere of refreshing modernity. The still lifes of flowers and fruit are discriminating in color and adroit in organization.

By Alexandra Exter are to be seen a few designs for stage decorations, testifying to her special gifts in this direction. The exhibits are not numerous enough to give a real insight into her abilities, but the work on view is extremely precise in rhythm and very original in conception.

The fourth in the band is Renée Sin'enis, the sculptress. She possesses a reputation for her small bronzes which catch the grace of half arrested movements and the characteristic attitudes of animals with an unerring eye and a sure grip upon essentials. Her latest bronze "Daphne" capitalizes the upward swing of the body and the rhythmic grace of the limbs in a very dynamic way.

The editor of the art periodical Kunstblatt, Paul Westheim, is the organizer of exhibitions held at the Reckendorff Publishing Company which are contributed to by young unknown artists throughout Germany. That there is a need for such an op-



"HORSES ON A BEACH"

An original painted linen from the collection of Paul Poiret on view at the Balzac Galleries

By RAOUL DUFY

portunity is evinced by the fact that about 800 works were sent in, from which the jury—also composed of young artists—selected a hundred-odd paintings and sculptures. It does not reflect upon the intrinsic worth of this scheme that the present exhibition cannot boast exceptional results. The encouragement given to the work of young people is commendable in any case. It is interesting to see that everywhere in the land artists are steering clear of conventions, and that both formal and coloristic fetters are being cast off. A number of the artists introduced in this show are engaged in promising work and their future development will be watched with sympathy.

It is gratifying that modern craftsmen now enter the field of ecclesiastical art in order to reshape the various utensils needed for religious service in a modernistic manner. Workshops and individual artists in different German towns have contributed to an exhibition in Berlin which brings together some very good results. It is a question whether our era will distinguish itself by producing original ecclesiastical art, because the general tendency is so utterly worldly and seems to be moving more and more in this direction. However,

any movement away from the stereotyped imitation of ancient styles and the introduction of objects executed after modern principles of fine craftsmanship is a healthy one. The symbolic meaning of implements used in religious rites and ceremonies must be considered when devising new

forms, which must be adapted to the requirements of long standing cults with their roots in past ages. Hence there are certain limitations to the intended improvements in the field of ecclesiastical art, but every attempt to replace eclecticism by up-to-date productions deserves encouragement.

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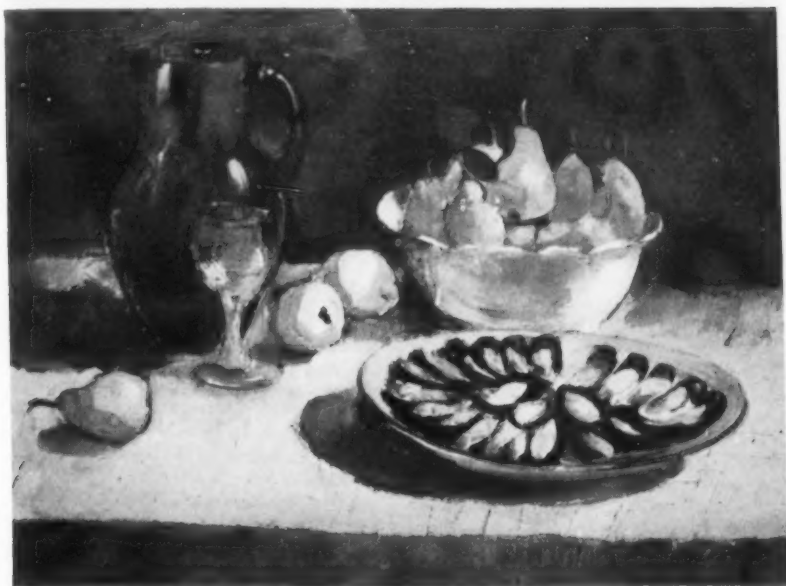
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ANNOUNCE AWARDS AT ART INSTITUTE

The awards made in the Second International Lithograph and Wood Engraving Exhibition now at the Art Institute are as follows: The Mr. and Mrs. Frank C. Logan Bronze Medal with \$100, to Clare Leighton of London, for "Hop Pickers" (Woodcut). The Logan Prize of \$75, to Victoria Ebbels Hutson, of New York, for "Interior" (lithograph). The Logan prize for \$50, to Saul Raskin of New York, for "New York" (lithograph). The Walter S. Brewster prize of \$50 for a lithograph, to Glenn O. Coleman, for "Minetta Lane." The Brewster prize of \$50 for a woodcut, to Ostoj-Chrostowski of Warsaw, Poland, for "The Flight." (Representing the flight into Egypt). Honorable Mentions are as follows: Edmund Blampied of London, for "Accusation"; Jean Charlot of Mexico, for "Mother and Child, Yucatan"; Clark Fay of New York, for "Cirque d'Hiver, Paris"; Grete Jahr-Queisser of Germany, for "The Old Church"; Edward Carrick of London, for "The Church in the Hills"; Jan Boon of Holland, for "Printing House, Plantin Museum, Antwerp"; Daniel Greiner of Germany for "Lamentation"; Russell Limback of New York, for "Spring Night"; Aldo Pattochi of Switzerland, for "The Seasons"; Franz Koberl of Austria, for "The Red House"; J. Brozik of Chicago, for "Adoration"; Wayman Adams of New York, for "The Clinging Vine." The following were considered of unusual quality but were ineligible, having taken prizes last year: "The Olive Grove," by John Copley of London, and "Brooklyn Bridge" by Louis Lozowick. The exhibition will continue until January 25th.

AMERICAN ART AT MEMORIAL HALL

The four galleries devoted to paintings at Memorial Hall in Fairmount Park, Philadelphia, have, to a large extent, been rehung recently with pictures of the American School, according to the *Philadelphia Inquirer*. The canvases include an excellent portrait by Gilbert Stuart of Miss Anne Pennington, lent by Miss Frances A. Wister, and the Stuart portrait of the Daughters of Robert Morris, lent by Robert Morris, a descendant of the great financier. There is also an important work of Benjamin West, "Death on the Pale Horse," given by Theodora Kimball Hubbard in memory of Edwin Fiske Kimball. This picture, one of several studies made by West for his large picture of similar title now in the Pennsylvania Academy of the Fine Arts, is a document of great consequence, since it illustrates the care which West exercised in the preparation of his larger compositions.

Fainting in the latter half of the XIXth century is demonstrated by four canvases by George Inness among which a landscape of his Italian period has been given by Miss Anna Katherine Stimson, in memory of Mary Arthur Burnham. The Hudson River School may be studied in the works of Wyant and Blakelock, and later phases of American painting in works by Eastman Johnson, Tarbell, Alexander Harrison, Redfield, Rosen, Dougherty, Whistler, Davies, Garber, Chase, Homer, Cassatt, Sargent and Eakins. The last-named is represented by the entire body of his work given to the museum last year by Mrs. Eakins.

The Wiltach and Simpson collections furnished most of the pictures on view.

AUSTRALIA BUYS ART FOR MUSEUMS

LONDON.—Mr. Ernest Makower has recently spent eighteen months in London selecting representative pieces of English antique silver for the National Gallery of Victoria, reports the *British Australian*. This is the first time that any Australian State has acquired a collection of old English silver for its art gallery. There are twenty-five pieces and sets in all, but the most notable is a teapot which has a very uncommon opening in the lid for the insertion of sticks of chocolate.

Queensland has also been making art purchases. A few months ago, the Queensland Art Collections Fund was started under the able leadership of the Misses Daphne Mayo and Viola Lahey, two young and very enthusiastic artists, and raised the sum of £750. This was so pleasing to Sir Thomas Witt, that he persuaded the National Art Collections Fund, of which he is chairman, to add £100. The money has been spent on pictures and drawings by representative British artists, while Mr. Sydney Jones, hearing of the scheme, presented two fine pictures by the Australian artist, Rupert Buny, who has made a name for himself in France.

GOOD RETURNS IN ROUX SALE

PARIS—Numerous sales on December 4 made the Hôtel Drouot very animated. One comprising very fine furniture and art objects and some old tapestries belonging to the estate of the late Ernest Roux was conducted by Me. Albinet and brought about 500,000fr.

The bidding was keen for the furniture. A Regency sofa, covered with Aubusson tapestry, was knocked down at 34,100fr.; six Louis XVI. mahogany armchairs and four other chairs, all signed G. Jacob, attained 38,000fr.; a pair of Louis XVI. mahogany console dessert tables, signed Saunier, 10,000fr.; a mahogany writing table, by the same cabinet maker, also of Louis XVI.'s time, 22,000fr.

The sale ended with the tapestries. For two XVIIIth century Flemish "verdure" tapestries, with landscape and birds as subjects, 14,600fr. was paid; an XVIIIth century Aubusson tapestry, after Le Brun, representing Alexander crossing the Granicus, signed Daubusson. A. Grelet, attained 28,000fr.; two other XVIIIth century Flemish "verdure" tapestries, with landscapes and garden as subjects, went respectively at 18,500 and 20,000fr.

An excellent ensemble of old and modern art objects and furniture, belonging to Mme. X., was sold under the direction of Me. Lair-Dubreuil. A Louis XVI. clock in white marble and gilt bronze reached 7,100fr. in the bidding; a Louis XV. veneered wood chest of drawers, 6,760fr.; a small Louis XV. secrétaire, 8,500fr.; a Louis XV. mahogany round top desk, 3,600fr.

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HIGH TOTAL FOR DOUCET ART

PARIS.—The notable Jacques Doucet collection was sold at the Hotel Drouot on November 27, reports the *Herald Tribune* of Paris. It produced the imposing total of 1,124,000fr. This sale, one of the most important of the year, was composed of art objects from the Far East, Japanese lacquers, Chinese and Japanese paintings, Persian miniatures and Persian faience. All these pieces were extremely rare and of the finest choice, and they were the occasion of spirited bidding.

The Louvre museum acquired some of the most important lots, notably a baluster vase in grayish earthenware, covered with beige enamel, of Mesopotamian origin, of the Xth or XIth century, which fell to the bid of 81,000fr. The museum also purchased a Suzuribako, decorated with three harehounds in brown, russet and gold lacquer, XVIth century work, for 27,000 francs, and a large bowl in yellowish earthenware, covered with gray enamel, Sultanabad, XIIIth century, 22,000 francs.

Other notable pieces which went to different collectors were: a bronze of the Han epoch, representing a fight between a tiger and a boar, which reached 30,500fr.; a Chinese painting on silk, signed Tsau-ang, of a Mongol horseman, 43,000fr.; head of Kouan-yin in black stone, Souei epoch, 26,100 francs, and a painting on silk, representing the god of war, of the beginning of the Ming period, 26,000fr. Among the Persian faience was a large turquoise-blue enamelled bowl, of the XIth or XIIth century, which went for 45,000fr.

There was keen competition for the Persian miniatures. One, representing a Turkish prince, seated, completing the portrait of a personage, signed Behzad, of the beginning of the XVIth century, reached 140,000fr. In the bidding before it was knocked down.

Dr. Goldschmidt Lectures on Early German Painter-Poets

Dr. Adolph Goldschmidt, noted authority on mediaeval German art, spoke before a small audience on "German Painter-Poets of the XVth and XVIth Centuries," at the home of Mr. Henry Goldman, on Saturday evening, December 13. The talk, which was illustrated, was under the auspices of the Research Institute of the College Art Association. Mrs. W. Murray Crane, chairman, and Dean James B. Munn of New York University, director, presided.

Dr. Goldschmidt, who is now lecturing at Harvard University, is professor of fine arts at the University of Berlin and a member of the Prussian Academy. Among his best known works are *German Illumination*, *Albanipsalter in Hildesheim*, *Die Früh Mittelalterlichen Bronzetüren*, and the monumental opus in four volumes on *Die Elfenbeinskulpturen*.

Dr. Goldschmidt said in part: "German painting has some peculiarities which distinguish it from that of other countries. At least, these qualities are most strongly developed in German painting—the inclination to brood over things, to discover in them a significance that lies beyond their appearances. Mysticism, I think, has nowhere during the Gothic period played such an important part as in Germany. In later times it is replaced by fairy tales and romanticism. The Germans feel strongly the mystery that lies in the relation of man to nature, and no European nation loves to wander over the countryside so much as the Germans, not as a sport, but for the sensations which are aroused in them by moun-

tains and valleys, woods and fields, rivers and lakes. The Italians never comprehend why northern people are always inclined to take a walk.

"In German primitive paintings," he continued, "we meet with the first pure landscapes which strive to give the exact impression of Nature. The Belgians and the Dutch also had a strong feeling for landscape and painters like Patinier created beautiful landscapes at the beginning of the XVIth century, but in most cases these are only the milieu for their figures. And even when the landscapes are the chief object of the picture and the *staffage* only incidental, they are generally an artificial composition of trees, mountains and rivers, which show an interesting invention but not a direct section cut out of nature.

"In Germany, however, at the same period a Bavarian painter called Altdorfer was the first to paint landscapes without accessories. We may call him a lyrical painter. And not only he but other German painters show the same tendency to adapt landscape to their lyric feelings. These are the *painters-poets*. In them lives a musical feeling with which there may be a connection in the German talent for music. This quality further manifests itself in other fields of pictorial creation: in historical painting, in a special inclination for illustrating fairy-like apparitions and in giving expression to deepest reflections on human mysteries of life and death.

"The earliest example of real landscape in Germany is an altarpiece by Konrad Witz for a chapel in Geneva. The subject is 'The Miraculous Draught of Fishes,' but the *raison d'être* is the lake of Geneva in the

CHICAGO TO HAVE BUDDHIST TEMPLE

STOCKHOLM.—Chicago will be the first occidental city to exhibit an authentic Chinese Buddhist temple, reports the *Herald Tribune* of Paris. Dr. Sven Hedin, Swedish explorer, who has been entrusted by Vincent Bendix, Swedish-American industrialist of Chicago, with the purchase of this interesting building, reports from Jahol, in southern Mongolia, that it probably will be ready for opening next spring.

Due to the disturbed political situation in China, it has been impossible for Dr. Hedin to get permission to export the temple building proper, but all the paraphernalia such as statues, votive vessels, musical instruments, rugs and hangings, are originals. The structure will be built in China by native workers as a copy of an ancient temple, and only certain foundations, terraces and heavy lumber up-rights will be made in the United States.

The work will be supervised by Dr. Hedin and his ethnographical expert, Dr. Gosta Montell. The latter is expected to arrive in Chicago with his Chinese assistants toward the end of this year, at which time the temple with all its sacred contents also will have reached America.

The building will be square, measuring 66 feet each way, with a roof 66 feet high, supported by 60 red columns. Six stone steps will lead to the main entrance, divided by a large stone relief depicting the Chinese imperial dragon.

Facing the entrance door will stand an imposing gilded statue of the Saki-amuni Buddha, reposing on the outspread petals of the lotus flower. It will be surrounded by sacred figures, and in front will stand the artfully carved altar tables, holding sacrificial vessels of silver. In nearby bookshelves are to be kept the holy books of Tibet, Kandjur and Tandjur.

FRENCH ART TO BE SOLD IN BERLIN

BERLIN.—The collections of Baron Erich von Goldschmidt-Rothschild of Berlin and of Dr. Hans Wendland of Lugano will be sold at auction in the spring by Hermann Ball and Paul Graupe. They include extraordinarily valuable French works of art of the XVIIIth century, among them a famous picture by Pater, bronzes by Caffieri and Falconet, drawings by Moreau the Younger and Louis XVI furniture.

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Lord Leighton's Centenary Celebrated in London

The art critic of the *London Times* makes the following interesting commentary on the art of Lord Leighton, the occasion being the centenary of the birth of this artist:

Taking everything into consideration (we quote) Lord Leighton, P.R.A.—Baron Leighton of Stretton—who was born on December 3, 1830, was a better artist than anybody had any right to expect him to be. He had everything against him. He was born at Scarborough, he was almost offensively good looking, he had early culture, sufficient means, social gifts and personal popularity, and he became President of the Royal Academy at the age of forty-eight. When he was a boy his father showed some of his work to Hiram Powers, the American sculptor and asked if he should make him an artist. "Nature has done that already," said Powers. It was a dark saying, but it was fatally true. Nature had done so much for Leighton that any effort on his part would have seemed like a criticism of her. He did not even marry—which would have implied something wanting in him. According to one of his biographers, spiteful things were said about his kindly patronage of "Dorothy Dene" and her sisters. It needs no charity to be convinced that they were untrue.

It is unlikely that Leighton will ever come back again as an artist. Things have moved too far away from what he set out to do, but it is worth remarking that what his contemporary critics said against him is not what would be said now.

Leighton was essentially a decorator, and looking back over his work one sees that it was extraordinarily consistent in kind. Whether he was a good draughtsman depends a good deal on what you mean. He neither drew constructively nor with that zest for the accidents of nature which gives interest to description. His landscape drawings, such as the famous "Lemon Tree," made at Capri, are much better than his figure drawings, which are disappointing even when compared with his paintings. But, when he came to the finished composition, he drew well enough in a decorative way, and with a certain sensuous appreciation of such anatomical details as a fullness under the chin or the turn of an elbow. Perhaps that was why, as he says in one of his letters, Monsieur Ingres, who was often bearish, was quite civil to him in Paris—though it has to be admitted that Ary Scheffer was even more civil. How nature, and the fashion of his period, hampered Leighton is well indicated by the titles of some of his pictures, such as "Syracusan Bride Leading Wild Beasts in Procession to the Temple of Diana"—"Golly, what a title!" as Stevenson might have said. As if in malice it leaves nothing for an artist to do. You can't go beyond that. When Leighton was purely decorative, as in "The Garden of the Hesperides," he was a more pleasing artist than when he combined decoration with history. But there is a good deal to be said for the South Kensington lunettes, and "Sir Richard Burton," in the National Portrait Gallery, though artistically vulgar—because it plays up to a legend—is a well painted head.

Leighton was the son and grandson of physicians, and by the time he was ten what Nature had done for him was perceived by his parents, who followed it up with horrid alacrity. He was taken to Rome, Dresden, Frankfurt, Florence, where not, and fairly pickled in culture. He himself said that he owed most in artistic training to Edward Steinle, of Frankfurt. His first great success was in 1855 with "Cimabue's Madonna Carried in Procession Through the Streets of Florence," which was bought by Queen Victoria. In 1866 he took up his quarters in the famous house with its Arab hall, decorated with Damascus tiles, in Holland Park-road, where he remained until he died. He was made A.R.A. in 1864, R.A. in 1868 and P.R.A.—in succession to Sir Francis Grant—ten years later. In the same year he was knighted, he became a baronet in 1886, and was raised to the peerage in 1896, just before his death. On reflection Hiram Powers did not go far enough in his warning. He should have said that Nature had made Leighton President of the Royal Academy.

LOUVRE PREEMPTS DUVEEN PAINTING

PARIS—The collection of the late Edmond Pelletier, well known French philanthropist, has just been sold at satisfactory prices, the highest being for "Christ in the Temple," a XVth century work long attributed to Van Eyck but now described as being from the Tournai school. It was sold to Duvén Brothers for \$16,400.

Exercising its preemption privileges, the Louvre Museum has claimed this painting and has two weeks in which to find the purchase money. Two panels of Adam and Eve, attributed to Memling, brought the next highest price, \$2,504.

WORK TO START ON FRANKLIN MUSEUM

Building will be started on the Benjamin Franklin Memorial and Franklin Institute Museum at Philadelphia in a few weeks, it was announced at a recent dinner at which Cyrus H. K. Curtis, president of the Benjamin Franklin Memorial, Inc., was host to 2,200 people who took part in the campaign to raise funds for the institution. John T. Windrim is preparing the plans. Subscriptions amounted to \$5,060,809, in addition to \$2,500,000 provided by the Franklin Institute for endowment. The central exhibition hall of the new building will be named the "Cyrus Hermann Kotschmar Curtis Hall" and the scientific library will be named in honor of former Senator George Wharton Pepper, chairman of the financial campaign.

GERMAN PAINTER "NOT GUILTY"

BERLIN—The verdict of "not guilty" in the lawsuit against the painter, George Gross, who was accused of blasphemy, is hailed by all who wish to see liberty of mind defended against attacks from reactionary quarters. The drawings for which Gross was indicted symbolize the artist's repugnance to war and how incompatible is war with the doctrines of Christianity. It is incumbent upon any artist to express by means of his art, feelings roused by human conditions. He must be free in his spiritual aspirations.—F. T. D.

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Paintings and Decorative Arts Of Peru on View in Brooklyn

Paintings and examples of the decorative arts of XVIth and XVIIth century Peru, collected by Mrs. Frank Barrows Freyer, wife of an American Navy captain, are now on view at the Brooklyn Museum. This collection is considered unique and unrivaled and affords one of the first opportunities for the people of Greater New York to see the remarkable state of civilization and artistic development which Peru achieved in its early days as a colony of Spain. Mrs. Freyer accompanied her husband on an official mission to Peru in 1920. As she was a California woman with a long background of Spanish ancestry, she became intensely interested in the antique arts of Peru as she found them, and she was greatly surprised by their high quality.

The collection was assembled from Cuzco, the ancient city, as well as from Lima, the present capital. Augmenting her collection is a fine exhibition of Spanish colonial silver lent by Mrs. William D. Wrightson of Washington, D. C. The pieces for this collection were assembled by General and Mrs. Gorgas while in South America.

The Freyer collection consists of some twenty-five paintings which can be considered Peruvian primitives, furniture and textiles.

The paintings are quite obviously inspired by Spanish traditions which included the Flemish influence at that time. Many of the works were undoubtedly executed by Peruvian artists, while it seems certain that others were done by visiting Spanish painters. Probably the artists from Lima and Cuzco visited Spain, where they saw the fine pictures of the period and were thus definitely influenced by them. In many of the pictures there is a sincere mystic feeling, the mysticism of a primitive people expressed with the intensity of their unspoiled natures. A curious blending of the influence in Peru is shown in one painting where the Virgin is depicted in the garb of an Inca princess.

In the decorative art objects the blending of the influence brought by the Pizarro expedition with that of the Incas, who already had a flourishing, established art, is most interestingly brought out.

An excellent general discussion and characterization of the collection was given by the Spanish artist, J. Moya del Pino, in which he states:

"Peru was the country where the Spanish civilization quickly began to take its place beside the native art of the Incas. The religious structures called for pictures and furnishings. At first these arrived from Spain, and later they were executed by artists of the country, following the style of art which arrived from the metropolis.

"The paintings and furnishings in the Freyer Collection have this interesting peculiarity for the history of art in America—that they are in the majority Peruvian interpretations of

the Spanish styles. In some cases the original model is faithfully reproduced; in others the Peruvian artist gives much of his own personal interpretation.

"In the paintings of this collection two general influences are seen, Gothic Renaissance and the Baroque or 'Churrigueresca' (Spanish rococo). In general terms the same may be said of the furniture, although among the pieces there are some examples entirely free of the Spanish influence. Many of the pieces of furniture are of great beauty, in a style which culminates in the magnificent bed worthy of the viceroy to whom it probably belonged. This bed is the most valuable piece among the furniture, and because of its beautiful proportions and the originality of the relief carving in the wood constitutes a unique work. Certain portions or details, as the baldaquin, are genuinely Spanish but the rest of the interpretation is Peruvian, although always under the

Spanish influence, especially of the art of Mallorca.

"In the carved and polychromed leathers may be observed the Hispano-Moorish influence of Cordoba, but at the same time there is a feeling in the execution that is completely of the Inca. The relief carving and other ornaments show a mingling of motives of great ingenuity and are eminently decorative.

"The sculpture in wood of the collection seems to be more definitely Spanish, and only in certain pieces there begins to show a little of the peculiar manner of the native artist.

"In general the principal value of this exceedingly interesting collection lies in the development taken by Spanish art in Peru on being interpreted by a race who had themselves an artistic tradition which, although primitive, was original and beautiful."

The furniture, principally of the XVIIth century, demonstrates the high state of civilization at which Peru had arrived at that time. One of the finest pieces in the show is the enormous, richly carved bed entirely covered by red gold leaf. The motive of the entire design is the pine cone deeply carved, which shows a definite Inca influence, while the baldachin or canopied covering, is a rich Spanish brocade. The bed stands on a dais and has two accompanying carved footstools for steps. The chairs, mostly of Spanish design, have square frames with carved back and legs. Some of them are decorated with tooled leather which carries purely Inca designs. Then there are a number of tables, also richly and deeply carved, that are unique in the New York public's experience. Some of these pieces are in laid in the Hispano-Moresque manner. The execution of the carved, polychrome leather chairs, boxes and travelling trunks is obviously Inca but the forms are Hispano-Moresque of Cordoba. The solid settles consisting of four chairs placed side by side with the long seat thus formed upholstered in crimson brocade have an original look, although their counterpart in idea and construction can be found in England. Other smaller objects that round out the collection are writing desks, cabinets and carved chests. Some of these pieces are done in delicate green and gold.

The silver collection includes incense burners, platters and serving dishes and they are beautifully done as this metal was familiar to the Incas before the Spaniards arrived.



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Exhibitions in New York

MODERN CREATIVE ART

Balzac Galleries

A special feature of the exhibition of modern creative art at the Balzac Galleries is a set of decorations that Raoul Dufy painted on cloth for Paul Poiret, the famous couturier of Paris. Employing an interesting technique that appears to combine certain batik procedures in dying and a generous admixture of free-hand brushwork, Mr. Dufy has managed to spread out his pattern across these large hangings with as much freedom and élan as in his airiest water colors. He has taken such themes as the City of Paris (done in a quaint perspective with the Eiffel Tower necessarily looming large over the various arrondissements), a summer swimming scene, a circus, a melange of horses and riders and a harvest scene, embroidering upon them with his usual disregard for facts and reaching flights of typical Dufyesque fancy. You see his rather reddish nymphs not only gayly swimming through the little waves, but also sitting pensively on the ocean floor where, by some chance or mischance, the artist has inadvertently left his palette. A curious medley of boats tops off this quaint sea-scene, some buried in bunting, others spouting pretty flashes of gunfire. They are most amusing, these Dufy panels, and would go well in some modern room with a generous wall space to fill.

An interesting ceramic plate by Rouault, done in some curious process that enables him to retain all his particular qualities, is another feature of the exhibition and there is an as-

sortment of de luxe books on art, bound in modernistic fashion, such as only Paris manages to achieve. Among them are Lewis Carroll's *Alice in Wonderland* with original lithographs by Marie Laurencin; Marcel Proust's *Un Amour de Swann* with etchings by Laprade; Pierre Mac Orlan's *Aux Lumières de Paris*, illustrated by Pascal and Tristan Corbière's *La Rapsode Foraine* with original lithographs by Maurice Asselin.

Also there are various objets d'art in the modern manner, including glass by that great master, Marinot, as well as interesting work in this medium by Cournauld. Among the Marinot pieces are two exquisite chalices, entitled "Le Rhin" and "Octagonal" respectively, and a cup called "La Nuit." Cournauld, who specializes in mirrors, exhibits a charming phantasy, especially evident in his "Interieur de Taxi."

An earthenware vase by Decoeur, a silver cup by Serrieres and a metal-work plate by Linoissier are also on view.

OTIS OLDFIELD JOHN ALLISON

Montross Gallery

Two young American painters are on view at the Montross Gallery, Otis Oldfield from the West with water colors done while steam-boating on the Sacramento River, and John Allison making his metropolitan debut with a variety of canvases that, at their best, recall the somber scenes of our own Ryder.

This is Mr. Oldfield's third exhibition of work here, and he has made a fine haul on this particular painting jaunt aboard the good ship *Dover*, cap-



"MARINE"

By RAOUL DUFY

An original painted linen from the collection of Paul Poiret on view at the Balzac Galleries

turing the look of the old river-boats with their quaint paddle-wheels and reveling in all the picturesque confusion of landing and lading that goes on during a voyage up the Sacramento. Van Dearing Perrine comments in the Allison catalog upon

the painter's interest when told that several of his works had a typical Ryder cast, remarking simply, "Yes, several people have told me that. I would like to see his pictures." Mr. Allison has already seen a sample of Mr. Perrine's work, judging from one

of the woodland scenes, with little children scampering across the path of sunlight, but otherwise he appears to have an original outlook on nature, and should, in time, achieve a thoroughly individual point of view in his painting.

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PIETRONI DE KERVILY THIRTY-UNDER-FORTY

Fifty-sixth Street Galleries

A group of oil paintings by Count Seirec de Kervily is one of the features of the holiday exhibitions at the Fifty-sixth Street Galleries. These include portraits, flower paintings and decorative figure pieces, all done in a delicate technique and in soft, pastel tones. The artist displays a pleasant decorative feeling in his work, his purely fanciful subjects giving him greater scope for expression.

The paintings by Antonio Pietroni of Rome, displayed under the patronage of Comm. Emanuele Grazi, Consul General of Italy, are interesting scenes of picturesque Italy, by land and sea, well drawn and technically sustained, and kept to a pleasant luminous register. Montebello, Capri, San Marino, Modena, Naples and Chioggia are some of the beauty spots that have inspired Mr. Pietroni.

The auction sale of work by artists coming under a Thirty-under-Forty heading is still in progress, with tags attached to each work on which the bidder may register his own price above that of the actual cost of the work. Among the artists availing themselves of this unique privilege are Monna Harkavy, Roy Shel'on, Nathaniel Dirk, Eileen Pernell, Gaetano Cere and Agnes Tait.

A set of metal desk sets, created by the galleries in various modern styles, is also on view.

DREWES SPRINCHORN ROMANO

Penthouse Gallery

During the holiday season a small group of oils by Werner Drewes is on display in the main salon at the attractive Penthouse Gallery. These fanciful views of New York skyscrapers argue a considerable talent, though as yet a bit unconfined. However, I should deem Mr. Drewes capable of further amplification of his art, at which time he will undoubtedly come into definite prominence. He has a lively color sense and is not afraid of turning things about to further his pictorial intentions.

The small selection of water colors by Carl Sprinchorn are in his usual colorful vein, and while they are decidedly agreeable performances, they do not add anything particularly important to his already established reputation. Emmanuel Romano, who is to have a large exhibition here in March, is seen in three or four water colors that promise an interesting presentation to come. He has an individual way in handling tree forms, and is able to paint the figure with quite a sculptural feeling of form in the round.

FRENCH MUSEUMS INSTRUCT GUIDES

PARIS—In the Louvre, at the elevator exits where guides used to wait, today are a number of young men. When one crosses the threshold now nobody follows with exasperating soliciting. A caravan of tourists has just formed—fifteen men and women.

When the troupe asks for a guide, a young woman comes forward. One mixes with the group and, between two explanations, between two halts in front of the canvases, questions the guide. One learns that she has been piloting visitors since August.

In August there was the last examination for the employment of guides by the state administration. The first took place in June. They did not talk very much about it.

"And doubtless the candidates were many?"

"No, not very many. The idea is so new. There were four of us who passed."

"And the examination itself?"
"Pretty serious, you know. They make us know our job and know it well. It is based on the history of art. Besides, we have to be able to express ourselves very correctly in English, Spanish, German, and, of course, in French. If I say of course, it is because I saw a remarkable young man fail because he knew our language less well than English. And he was French."

One dares not be indiscreet enough to inquire about salaries. One waits impatiently till the moment comes to pay.

BIG LAUTREC SHOW NOW IN CHICAGO

"Your painting is not bad, but your drawing is simply atrocious." Bonnat, the teacher of Toulouse-Lautrec, said these words to his young pupil when he was a student in his atelier. A year or two later, Lautrec's next professor scolded him publicly for the way he was working. But the painter continued to go his own way and became one of the greatest French painters of his time. The very originality which shocked the academicians, today gives his art a permanent place among such men as Cezanne, Gauguin and Van Gogh.

Lautrec's one search was for character—not the ordinary picturesque types which thronged the night clubs of Montmartre, but the geniuses like Yvette Guilbert or Aristide Bruant, who summarized all of Paris in the songs they sang. During his brief career he sketched almost every important figure of the stage and concert-hall, while visiting, at the same time, the circus, the race-track and the opera. From each he brought back a sheaf of quick, simple sketches which he later developed into large paintings or lithographs.

Many of his most famous works are to be seen in the exhibition which opened at The Art Institute of Chicago on December 23.

Four galleries are given to his paintings, prints and posters, and private collectors and museums in America and Europe have contributed to make it the most important showing of Lautrec's art yet held in the United States.

tree's art yet held in the United States.

Later, much of the exhibition will be shown in New York at the Museum of Modern Art, and, later still, at the Louvre in Paris, where an even more comprehensive exhibition of work by this painter opens the middle of March.

The Art Institute owns three of the most important of Lautrec's paintings and an unrivaled group of his prints in the collection given in 1928 by Charles F. Glore.

PHILADELPHIA

Paintings by Edouard Goerg are on view at the Crillon Galleries to January 8.

John C. Wonssetler's designs for mural decorations in the Junior Art Alliance Galleries were made for the Iris Theatre in Kensington, the industrial quarter of the city. The attendance at the theatre has been greatly increased since its recent beautification, demonstrating, it is believed, that good art is good business.

WORK BEGUN ON NORFOLK MUSEUM.

The foundations have been laid for a new building for the Norfolk (Va.) Museum of Arts and Sciences. The pile foundation has been finished and the concrete work laid to the curb level. It is expected that the building will be completed in about six months. The first unit will cost about \$150,000. The site is in Lee Park on land worth about \$50,000 belonging to the city of Norfolk.



"Portrait of Joseph Nollekens"
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CANVAS AND PAINT

A recently reported causerie of New York artists, apropos of the *status quo* of art in America, brings forward the contention that French art, because of a lower cost of supplies, can be manufactured at an economic advantage over local products, and that this is a contributing factor in the acknowledged foreign monopoly of the New York picture market. Since the actual cost of materials is so much greater in this country than abroad, it was pointed out that in competition with European art our own is at a serious disadvantage; and since American artists cannot hope to produce paintings at as low a cost as foreign artists, it would consequently appear that there exists a larger percentage of profit for dealers in foreign pictures. It would seem, furthermore, that while European painters, particularly the School of Paris men, have a wide market in this country, American painters cannot hope to sell their paintings abroad because the cost of production here necessitates prices which would be prohibitive to average European buyers.

At a time of economic pressure such as the present, even the cost of canvas and paint is a matter of serious consideration, but it is hardly sufficient for basing any such complaint against the existing situation in the picture market. If art was rated by the square foot or by the pound or by the tube, such reasoning might hold good, but in those circles where art is taken for its own sake—and Paris has shown no signs of abandoning any such policy—the belaboring of the French monopoly on the score of the cost of canvas and paint smacks of the house-painter's—with due respects to Mr. Kane of Pittsburgh—mentality. It comes close to making ridiculous the American artists, as making him out a poor sport, lacking in wit and invention and generosity. In mill-town circles it may still be possible to drive a bargain in pictures on the relative costs of canvas and paint, but to advance such a theory in the marts of Manhattan is *reductio ad absurdum*. May the best man win; let the paint cost what it will.



"PUBLIC GARDENS AT ARLES"

A recent addition to the collection of the Phillips Memorial Gallery

VAN GOGH

LATEST BOOKS

"N By E"

By Rockwell Kent
Published by Brewer and
Warren, New York
Price: \$3.50

By all accounts Rockwell Kent's latest volume, "N By E," coming rather too soon on top of his illustrated edition of "Moby Dick," has brought about a veritable *success fou*, which makes it not a little difficult to write dispassionately in the face of the mounting panegyrics that his public insists on heaping upon him. Even his publishers have caught the contagion and brazenly published on the jacket of this colorful tale of expeditioning across "Baffin Bay and Beyond" a eulogy by Laurence Stallings that practically takes the wind out of any reviewer's sails. "Rockwell Kent," so it runs, "was created partly to give the world arresting art, partly to write brilliantly on an adventurous life, but chiefly to demonstrate that Nature did not, after Leonardo da Vinci, forget how to produce a man who could do everything superbly." Mindful of Whistler's reply under a similar condition, one is tempted to question the propriety of bringing Leonardo into the case at all.

Fortunately Mr. Kent, while admittedly an incorrigible playboy of our own Western world, is much too well equipped as an artist to let any literary hyperboles upset him. No doubt he enjoys being acclaimed a wonder. His drawings of man posturing against nature's largest panoramas is proof of all that. But he too often is lost in sheer wonder at the magnificent play of the world about him—also fully attested to in his drawings—to be interested in any pose for more than a passing moment. This time Mr. Kent has set his course N by E into Greenland's icy wastes, and he has kept a hale and hearty chronicle of what befell him and his two companions by sea and land. It is all a jolly rollicking story, interspersed with homilies on this and that and adorned with a set of drawings that really tell their tale so well that the text is made to appear quite secondary, if not at times superfluous.

N by E could, with a bit of amplification, be issued with just the black-and-white drawings—I say drawings because I am not quite certain if they are done with pen and ink or are adapted from Mr. Kent's original drawings into wood-cuts—in the popular fashion of the new story-books-without-

"May You Go
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Says Sloan

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Yours,

JOHN SLOAN.

words. No matter how vividly Mr. Kent has written of his adventures, he has risen superlatively to the task at hand when making his pictorial record. His *Moby Dick* drawings have the same tang and gusto, and practically prove that Mr. Kent is first and foremost a line man, his long series of striking canvases of Ireland and Terra del Fuego and Iceland and other lands, notwithstanding. Even in the field of commercial illustration which he traverses so blithely, his talent with line puts him at the head of the game. I should like to see him take to making story books without words, and I am certain he would be highly successful in what must be a growing art, like the cinema.

N by E is good reading, and contains some interesting data on Greenland's softer aspects, but it is still better scanning with the eye for what the pictures have to relate.

—R. F.

"THE MEANING OF ART"
BY A. PHILIP McMAHON

Published by W. W. Norton &
Co., Inc., New York
Price: \$3.00

Today, when traditions are toppling under the ruthless impact of an age of speed and efficiency, when traditions in religion, in art—and in science, too, of late—not to speak of old fashioned notions of ethics, decorum

and decency, are being put under a searchlight, by up-and-coming hard-eyed moderns, many a well meaning inquirer feels bewildered, dizzy, he doesn't know what the world is coming to—especially in painting, but in the graphic generally. He knows the same irreverent, blatant spirit is rampant in music and literature, but the fine arts are visual, he can't escape them, they hit him in the eye. Caution, however, he has learned from his knowledge of the art history of the past century. He has heard of the furore occasioned by the Romanists of a hundred years ago, he realizes that the Impressionists raised a hue and cry in their day, he has to admit that the notorious "Nude Descending the Stairs" of the Armory show of 1913 would be a commonplace today—not two decades since that splashy coming-out party of modern art in this country. No denying it, modern art has become the vogue, the inevitable swing of the pendulum away from conformity—from inconspicuous good manners to upstart self assertion, until actually non-conformity has become conformity. Nevertheless, the vitality of the new movement and its impatience with self-complacent Academism have been salutary. The comfortable Academy is still entrenched, though squirming a little. What is more, the prices paid for old masters are as fabulous as ever—only prices vary.

How is it that "The Three Marys," that celebrated masterpiece by Van Eyck, brought only 320 guineas at Christie's back in 1872, while today Van Eyck is so highly prized that an American collector is reported recently to have paid \$800,000 for his "Annunciation" from the Hermitage in Russia? Think of the decline in the market values of Rosa Bonheur, Alma Tadema, Landseer, Bierstadt! Is it all a matter of popular taste? Is there no rock of ages to cling to?

Philip A. McMahon believes there is a rock—not an objective rock, but a subjective rock—which is not much help for the seeker without it. "Art," he says, "is a stimulus to life. . . . The meaning of art is heightened vitality. The principal meaning of art is that it does communicate reality to us."

In his recent book, to which he has given the comprehensive title "The Meaning of Art," we find that art gives us the hope of finding order and harmony in the universe, toward which man is so constituted that he cannot but grope.

After his schoolman's dialectic on many aspects of his subject, weighing the topics pro and con, with here and there the analysis of some celebrated work of art, Mr. McMahon in the end shows us that we like what we like; we get out of a painting or a piece of sculpture what we bring to it. This quickening, this unity, experienced when we are aware of what we like, is mystical in its essence. Beauty is

not a quality of the object. It is thinking something beautiful that makes it so. Nor is the beauty perceived within ourselves.

Mr. McMahon, having all along disarmingly aroused the reader's suspicions, finally ranges himself on the side of contemporary so-called American Humanists, whose leaders are Irving Babbitt and Paul Elmer Moore although Professor Babbitt is the one frequently quoted. Plato, Mr. McMahon holds, has indicated the path which will save us from decadence and barbarism. Our deepest prejudices go back to the Greeks. We cannot help it; we prize the "good, the true and the beautiful."

"Humanism or classicism," to quote our author, "holds that the most important thing in the self is the rational soul which it possesses in common with other men. . . . Impressionism asserts the solitude of the momentary self and its absolute irrelevance."

We are the heirs of the ages, we cannot escape our origins. "Radical pessimism," says Mr. McMahon, "cannot deter people from studying the art of the past and being influenced by it or from thinking past thoughts."

"Absolute independence and originality . . . is an impossibility." But he does not suggest an imitation of the classics. . . . "Really significant works of art," he goes on, "are the products of culminating moments in the cultures of which they survive as the most intrinsically historic records."

On this point, that is to say, regarding art as an expression of the age in which it is created, Mr. McMahon makes but scattered references. Likewise, compared with the stimulating play of his mind on such matters as the function of the art critic, art as the victim of the Puritans, and price as the criterion of worth, the fruitful question of the meaning of art to its creator is hardly touched upon. It may be that the author's philosophical training would necessitate a whole book on such ramifying subjects. As for the question of holding the mirror up to nature, here he gets at the heart of the modern creator's problem—or rather the patent problem. That which is primary is having something to communicate and coming to grips with the complete and exact expression of one's own experiences.

"The principle of imitation," he says, "finds support in so many different directions and solves so many problems as it is variously interpreted and applied that it is easily the most important of all explanations of art. It has prevailed for several thousand years. It was the first abstract statement accounting for art, and it has persisted in spite of all rivals and competitors."

"A general nature, a core of normal experience, is affirmed by all classicists. From this central affirmation derives the doctrine of imitation."

In treating the role of imagination in imitation he concludes, "The test of accuracy yields to a higher test of truthfulness, of genuine apprehension and expression of something spiritually discerned."

To quote further, "The egocentric and subjectively independent modern painter is the logical victim of a mysterious and incomprehensible art."

"Is the practice of the naturalist justified," Mr. McMahon also asks, "when he (the naturalist) dwells at length on the accumulated details of vice and bestial degradation?"

As for technique, it is necessary, and criticism cannot be separated from a consideration of technique.

The book contains many epigrams. Here are a few:

"Artistic imitation can be amusing in the art of the ventriloquist, but not seriously beautiful."

"Expression which is not successful is not expression at all."

"Emotion, desire and appreciation of value are not, like false teeth, detachable parts of the human reality."

The first few chapters offer quite a bombardment of *mots*, which tend to die away as the author deals with definitions and quotes copiously from a well stocked scholastic store, beginning with Plato, Aristotle and Plotinus and covering the wide field of recent literature on aesthetics, including Nietzsche, Schopenhauer, Hegel, William James, Santayana, Croce, Vernon Lee, Bertrand Russell, Clive Bell, Faure, Jay Hambridge, Walter Pach, Ralph Pearson and many others. The work ought to be full of meat for the artist and of interest to the student and the general reader.

E. W. P.

PARIS LETTER

by Paul Fierens

The event of the moment, an event as unexpected as stirring, is brought to us by Professor Leo Frobenius. Invited to Paris by the Society of the Friends of the Museum of Ethnology at the Trocadero, the celebrated explorer presents in the Pleyel Gallery his original copies of South African paintings, executed during the expedition. Nobody to-day knows ancient Africa as does Professor Frobenius, unless it is perhaps Abbé Henri Breuil. Furthermore, was it not an inspiration that the editors of the *Cahiers d'Art* have had both a German and a French scholar authenticate the text of the magnificent special number that the revue has just dedicated to Africa and which serves as a catalog for the expedition at the Pleyel gallery.

This puts us in contact with an art absolutely new to us, although the animals on the walls of the African caves may certainly be compared to those which have been found in the caverns of France and Spain. What characterizes prehistoric art is an extremely acute sense of movement. In the hunting scenes with numerous figures, the attitudes are notably varied. Headlong movement is suggested with complete success. Of course, there is no question of perspective, but the landscape plays a role sufficiently important in the paintings where one sees rocks, trees, rivers.

The "primitives" of South Rhodesia understood animals to a supreme degree. Man is presented by them more schematically than the antelope, the rhinoceros or the elephant. Man is a kind of sign, an abstraction rather than a living form.

In regard to this point of view, it is certain that the habit of looking at Cubist pictures has prepared us to enjoy the works of these negro painters—a little as the consideration of negro sculpture prepared painters for Cubism. But from the point of view of artistic conception, there is an abyss between the art of today and that of the African grottoes. Besides, all question of form aside, the great compositions, copies of which are exhibited at the Pleyel galleries evoke rather narrative frescos like those of the Lampo Santo at Pisa, than the still lifes of Picasso. The primitive always tells a story even when his art is utilitarian or religious in its intention.

What is surprising is the size of certain compositions which are spread out over six to twelve meters in length. Several over-paintings are everywhere discernible, and one distinguishes on the same rocky wall various styles: a geometric style, a style that Professor Frobenius calls "classic," a decorative style and so on.

Concerning the dates of these paintings the scholars show themselves non-committal in the extreme, but it is interesting to note that the art which disappeared from Europe with the glacial epoch is still practiced nowadays by the little Bushmen in the south of Africa. The most ancient of these paintings go back perhaps as far as eight thousand B. C.

"We live," writes Professor Frobenius, "in an epoch when the judgment on South Africa has realized a total reversal of opinion." True enough, and the discoveries of the explorer, his works and his conferences will have contributed much in bringing about this reversal.

In any case, all the artists have visited the exhibition at the Pleyel Gallery and have kept to themselves neither their surprise nor their admiration.

Until January 15 there will be in the Museum of the Orangerie an exhibition of works from the gifts to the Louvre by Princess Louis de Croy and by M. Louis Deville. The first of these gifts comprises 3,722 items, of which all are not shown. Besides, the Princess Louis de Croy has reserved for herself during her life the usufructuary right to a certain number of pictures of the Dutch School. Among those which she has actually relinquished, one notices especially a beautiful view of Haarlem by Jan van der Meer and a series of the *Five Senses* by Palamedes Stevens, of whose pictures the Louvre possess not a single example.

The other part of this gift, indeed the most important part of it, is made up of a series of drawings from various schools but especially from the French school of the XVIIIth century and the beginning of the XIXth. This collection was assembled about a century ago by the Comte de l'Espine, great grandfather of the Princess Louis de Croy, who had particularly interested himself in a group of landscape painters of the epoch who worked in Italy. These studies throw a new light on the history of French landscape.

These are also the landscapes which hold a high place among the drawings of the XVIIIth century at the Orangerie. Some of them are by Oudry, some by Hubert Robert. But the sixty-one examples in all by Pierre Henri Valenciennes (1750-1819) of Toulouse constitute the special uniqueness and the special attraction of the exhibition. One finds especially in certain views of Italy, a freshness of vision, a sense of nature and of values which announce at once Corot at his best. The little paintings on cardboard are very solidly constructed and very lightly touched by an artist who observes all the variations of light, and notes them with a rare delicacy in an already very modern spirit.

The trustees of the Louvre, in order to present them at the Orangerie, have had to divide some of the works among the 415 sketches by Franquelin and 685 sketches by Xavier le Prince, which constitutes the gift of the Princess Louis de Croy.

The Belgian sculptor, Louis Deville, has given to the Louvre some forty-six pictures by Eugene Carrière, to which he has added many sketches by the same artist. The forty-six pictures are shown in the museum at the Orangerie, and whether one loves or whether one detests this painter, it is necessary to have seen these paintings before passing a valid judgment on their creator. Louis Deville was a friend of Carrière's. It was he who appears in two of the painter's most important works, "Portrait of the Sculptor in His Studio 1887" and "Portrait of the Sculptor and His Mother." M. Deville had acquired the most representative canvases of his favorite painter and also certain unusual works, certain landscapes, still-lives and nudes which show Carrière in a new light. The large nudes, "La Toilette" and "La Chemise en Levee," shine out mysteriously from the semi-darkness which envelops them. A little "Femme Nue Couchée" reveals in this artist an unexpected sensuality. But Carrière's masterpiece is beyond peradventure of a doubt "L'Enfant au Verre," 1885, in which the luminous face has something in it of a portrait by Velasquez. The Deville gift contains no less than eight portraits of Madame Carrière and seven "Maternités."

M. Deville, who lives at Mons in Belgium, has had a vast hall built for exhibiting his Carrières. One notices that he leaves them in the frame intended for them, in an isolation favorable to them. Will the Louvre create a Carrière room? Let us hope so, lest M. Deville regret his beautiful generosity.

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HIGH TOTAL IN DROUOT SALE

PARIS.—The sale of M. O. R.'s collection, together with some objects belonging to different collectors, conducted on December 5 at the Galerie Georges Petit, produced a total of about 1,200,000fr. It consisted of art objects and furniture of the XVIIIth century and Empire period, and of old Flemish, Aubusson and Madrid tapestries.

There was keen bidding for the furniture. Four Louis XVI. carved-wood armchairs, marked C. ly. M., attained 25,000fr.; a large regency chest of drawers, 25,000fr.; a Louis XV. "console de chasse," 18,000fr.; a writing table, marked Jacob Desmaller, 12,500fr.; a drawing-room suite covered with Aubusson tapestry, 25,100fr.; a Louis XV. chest of drawers, marked Chevallier, 34,000fr. The biggest price for the tapestries was paid for a fine Louis XV. piece, representing a hunt during a hunt, which was knocked down at 91,000fr.; a tapestry of the royal Gobelin works, second piece of the set of *Fragments de l'Opéra*, after Charles Coypel, representing *Armide in a swoon*, attained 74,500fr.; an XVIIIth century Brussels tapestry, after a cartoon by David Teniers, showing people seated at table, 75,500fr.; several other pieces from good manufactories fetched from 30,000 to 45,000fr.

BALTIMORE

Exhibits for the thirty-fourth annual exhibition of the Baltimore Water Color Club (to be held at the museum March 1 to 30) must be received before February 19.



PAIR OF CRYSTAL VASES AND BALLS, SOUTH JERSEY, 1835-1865

Included in the sale of the Garvan collection at the American-Anderson Galleries from January 8-10

S. S. A. L. SETS DATE OF CONVENTION

The Southern States Art League will hold its eleventh annual convention in Savannah, Georgia, on the ninth and tenth of next April, when the Savannah Art Club and the Telfair Academy will be joint hosts. The eleventh annual exhibition of the League will be shown at the Telfair Academy from the opening of the convention until the end of the month.

The League announces the opening of the new art galleries at the University of Chattanooga in Chattanooga, Tenn., with one of its circuit exhibitions.

The Brooks Memorial Art Gallery in December is exhibiting work of the Memphis Art Guild.

The Mississippi Art Association had thirty members of the Southern States Art League represented in its annual exhibition in the Municipal Club-house, Jackson, Mississippi.

Natchitoches Art Colony, Natchitoches, Louisiana, is celebrating its tenth year, and announces a design contest open to everyone in Louisiana and adjoining states.

Plans for the house warming of the new Museum of Fine Arts in Montgomery, Alabama, are announced in the current bulletin of the Alabama Art League.

The Louisville Art Association held its exhibition by Kentucky and Indiana artists during November.

To stimulate efforts to enroll new sustaining members in the League, state chairmen of Alabama, Florida, Kentucky, Maryland, South Carolina, Tennessee, Texas, Virginia and the District of Columbia have been recommended to seek the enrollment of art-lovers in every community. It is pointed out that as soon as chairmen can be found for Arkansas, Oklahoma, Missouri, Mississippi, Louisiana, Georgia and North Carolina, they, too, may compete for the two prize water color paintings offered in the contest.

Early Glass and Pottery Given to Yale Museum

NEW HAVEN, Conn., Dec. 20.—The Hon. Burton Mansfield, Yale 1875 S., of this city, has made a notable addition to the antiquities in the Yale Gallery of Fine Arts by his gift of the Anna Rosalie Mansfield Collection of Roman and Early Syrian glass and Persian glazed pottery.

This gift, made in memory of Mr. Mansfield's wife, includes many fine examples of brilliant multi-colored glass vessels, the manufacture of which constituted one of the great industries of Egypt and Syria at the beginning of the Christian era. In the collection are many faience vessels of the types which the Mohammedans received from the Assyrians and Parthians and also beautiful specimens of the moulded and blown varieties made in Gaul and Germany, as well as in the East in the IIrd and IIIrd centuries A.D. The items are perfectly preserved and constitute a comprehensive collection of especial interest both from the historical and the artistic points of view.

Recent excavations by Yale at Dura have yielded a few glass phials of the Roman period and fragments of Roman moulded and Syrian variegated ware which, when compared with items in the Anna Rosalie Mansfield Collection, are so alike as to seem to come from the same workshop. At the same time, the new collections of early American glass in the Mabel Brady Garvan Collection at Yale form a most striking contrast to the Roman and Syrian pieces.

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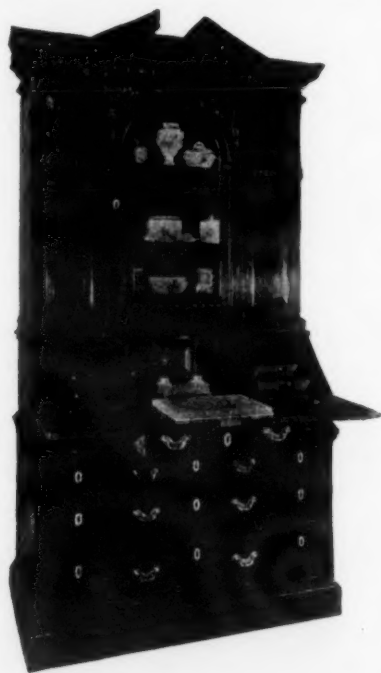
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KIMBALL LECTURES
ON CHIPPENDALE

(Continued from page 3)

underlying concepts of spatial composition, but merely the new plaything in ornament—the rocaille work in which the cockle-shell of Louis XIV was scalloped into a rim of shell, pierced and tattered. It was the phantasy of the rococo that governed also the play with Chinese and Gothic motives, with which indeed the rocaille was freely mingled. The traditional view has been that this 'French taste' was introduced into England and acclimated there by Thomas Chippendale."

Most recently, it seems, Dr. Kimball, in collaboration with Miss Edna Donnell, had the good fortune to find and publish documents which show that in the introduction of the French taste Chippendale was long anticipated by Matthew Lock, who issued plates in that style from 1740, when Chippendale was scarcely of age. This research also brought him to the conclusion that Chippendale, in his well known book of furniture designs and motives *The Director* showed his originality not "in the novelty of style but in the adaptation of that style to ordinary articles of household furniture."

"Chippendale's skill was not that of a superior craftsman," declared Dr. Kimball, "but of a business man who first organized a house with ramified activities in upholstering and chair making, with specialized division of labor among a multitude of designers, draughtsmen, engravers, journeymen, carvers, bookkeepers and clerks. His interest was not in fresh artistic creation, but in fine quality, good workmanship and business success. He was happy to give the public what it wanted and produced furniture as cheerfully in the classic style of the Adames as in the rocaille of Lock, which it followed in popular favor. These conclusions seem to have been generally accepted by English writers and students."

"It has meanwhile been appreciated," Dr. Kimball further stated, "that the famous name of Chippendale—like that of Raphael in former times and like that of Rembrandt today, has effaced those of a dozen contemporaries. Now it has begun to be observed that Chippendale's name nowhere appears in the royal accounts as having worked for the Crown. . . . Clearly, some of the fine furniture of the time must have come from other makers than Chippendale."

Returning in his discussion to Lock, to whom the credit has just been given for introducing the "French style" into England, Dr. Kimball stated that this cabinet maker with his *Six Seconces* of 1744 and his *Six Tables* of 1746 had taken up the rocaille style "with extraordinary aptitude and handled it with the greatest facility and freedom. So far as the French models are known to us, there was no literal or slavish following of individual examples, but a new and genial creation along the general lines established by the Louis XV designers."

The same is to be said of Copland in his *New Book of Ornaments* in 1746.

These two men, Lock and Copland according to Dr. Kimball, entered Chippendale's employ as designers before the publication of *The Director* in 1754. Furthermore, Copland drew the plates for the first edition of *The Director* as well as those for the edition of 1762 and of the plates for *Society of Upholsterers' Book*. Continuing the lecturer said: "*The Director*, as the sub-title indicates, is a collection of designs for household furniture, and for the first time showed case pieces such as 'commodes, library and writing tables, bureaux, breakfast tables,' and so on, as well as 'chairs, settees, sofas, beds, presses and cloaths-chests,' treated in what Chippendale would truly call 'the present taste.' The frames of these pieces, sometimes devoid of carving, were drawn with ruled lines, perhaps by Chippendale himself, and the embellishments were added by Copland. Meanwhile Lock, with his freer technique, was employed by Chippendale to make sketches for clients. Some of his pencil drawings, preserved in the Chippendale albums of the Metropolitan Museum, are repeated in ink in



DR. FISKE KIMBALL, DIRECTOR OF THE PENNSYLVANIA MUSEUM

This well known authority, delivered the second lecture of the season under the auspices of the A.D.A.L.

Lock's scrap-book at the South Kensington Museum.

"The designs so made, whether published or specially prepared for a client, were executed on order in Chippendale's workshops, in one of which over twenty chests of tools were destroyed by a fire in 1755 soon after *The Director* had brought fame and custom flooding to the establishment in St. Martin's Lane."

As for Chippendale's early style, Dr. Kimball asserted that few authenticated pieces survive. Two dressing tables from one design which he mentioned in the third edition of his book "are probably to be recognized," in this expert's opinion, in the dressing table belonging to the Duke of Manchester and another formerly owned by Lady Arncliffe, Lord Northumberland, to whom Chippendale dedicated the first edition of *The Director*, was building extensively in 1752, but no piece is identifiable as coming from Chippendale's workshop. The early Georgian chair at the Sloane Museum, traditionally ascribed to Chippendale as well as other pieces "so fine that it is claimed they must be by him," would have had to be made, according to Dr. Kimball, when he was "still a young and obscure man, without the staff of brilliant craftsmen whom he later employed."

"Identity of pattern," he says, "between an existing piece of furniture and one of the engraved designs is not by itself, of course, adequate to prove who made the piece. Chippendale's book was intended largely to furnish models for other workmen of the time, and his subscription list shows that many of them acquired it. Various simple pieces following an engraved plate were executed in other shops, even in those of the provinces. Pieces coming from great families having relations with London, however, probably come from the leading shops, and these would scarcely have copied one another's designs without appreciable modification."

"One must take into account that Chippendale's designs have been much reproduced, with and without fraudulent intent, in later times. Pieces made during the early Victorian revival of the rocaille style were freely modified and can be easily distinguished. Subsequent reproductions made from the plates, beginning fifty or sixty years ago with the firm of Wright and Mansfield and others, to say nothing of the actual forgeries of recent times, are, however, more deceptive, sometimes, even in construction. . . .

"The book pieces," i.e., those exe-

cuted after a published design, for which Chippendale's authorship may most readily be accepted, are first the rocaille mirrors at Crichton, Dorset, of the finest workmanship—and the superb library table formerly at Combe Abbey, which corresponds exactly with a plate of the first edition.

"Doubtless other works of Chippendale's shop from his *Director* period survive. We can only say that his authorship of others so far put forward is not susceptible of rigid demonstration."

"On the contrary, many of those attributed to him in the excellent and conservative monograph by Oliver Brackets are now acknowledged to be certainly the work of other shops. Thus the fine oval sconce at Corsham is really not by Chippendale, but by Thomas Johnson. The same is true of the well known girandole and a candle stand formerly at Hagley, which agree not with Chippendale's, but with Johnson's designs. With these attributions fall numerous others to Chippendale based on the fallacious belief that the furnishings of a given house will have come from a single maker. Owners shopped around as they do nowadays. We know from documents that several pieces from Lansdowne House, where Chippendale did some work, came from Ince and Mayhew's and other shops."

In his discussion of Chippendale's growing reputation on the continent, Dr. Kimball had some especially interesting material to present. "The third edition of Chippendale's *Director*," he stated, "was printed also with a French text. Both through the published designs and through the exportation of actual pieces a certain English influence was felt in Germany and the countries bordering the North Sea. . . . But in relation to the dominant style of the time, which remained French until after 1760, the English developments were at most a provincial achievement."

This relationship did not, however, continue, Dr. Kimball claims that with the birth of the new classical style in the late XVIIIth century, England crowned her laurels in politics and trade by achieving artistic leadership. In this reversal of artistic dependence, which occurred in the later years of Chippendale's life, he finds that the English cabinet maker had an important part in the performance, if not a leading role. In his survey of the downfall of the rocaille and the ascent of the Adam style, the lecturer pointed out the concessions to the new taste already apparent in the third edition of Chippendale's *Director* and the graft-

ing on the rocaille stock of earlier Adam motives in the unpublished Chippendale designs. By 1766, Chippendale was furnishing Adam rooms at Nostell Priory, and after that year all his work for which bills are preserved was "in the antique taste" for clients of Adam.

"In the sudden revival of classical decoration in Europe in the later XVIIIth century, a comparison of dates can leave no doubt," asserted Dr. Kimball, "that general priority belongs, not to any Frenchman or Italian, but to the Englishman or Scotchman, Robert Adam." By means of careful data concerning the studies of Adam's Roman years and an analysis of his work in England upon his return in 1758, the lecturer traced the sources of classical motives in England. "Adam himself," he states, "was well aware of his priority in the adoption of these motives in modern decoration, and even their originality as to certain applications in relation to antique practice," as is evidenced by the preface to Volume II of his 1777 *Works*.

"The diffusion of the English style on the Continent," Dr. Kimball went on, "was effected mainly by publications of engraved plates, the most significant of these in certain respects being Pietro Columbiani's *New Book of Ornaments*. The French edition of this work, published in London the same year gave acknowledgment to English leadership by its very title: *Recueil des ornements composés lorsqu'en roudra s'en servir pour embellir les chambres à l'anglaise*." Personal observation of Adam work in London by leaders of French fashion, from 1761 onward, also played its part, though more in the later popularity of the style. The general backwardness of the French in the adoption of antique ornament was interestingly illustrated by Dr. Kimball's quotation from Walpole's letter to Mann in 1764:

"They (the French) . . . believe they make discoveries, when they adopt what we have had these twenty years. For instance, they begin to see beauties in the antique—everything must be à la grecque. . . . M. de Guerny seeing a Doric fret on a fender at Woburn, which was common before I went abroad (i.e., about 1740, in the style of Burlington), said to the Duchess of Bedford: 'Comment! Ma-

dame, vous avez du grec, sans le savoir!'"

Tracing the spread of the characteristic Louis XVI decorations in France, which were marked by the classical arabesques, Dr. Kimball commenced with the work done at Bagatelle, for the Duc d'Artois, executed in 1777, well after the first appearance of Adam's *Works*. He then showed how the young queen, Marie Antoinette, at first motivated only by a childish eagerness for indulgence of extravagant whim, later in her apartments at Versailles followed the lead of her royal brothers-in-law in their predilection for English fashion.

"The published plates of French ornament," continued Dr. Kimball, "came also after the appearance of the Adam plates. . . . It was not until under the Directoire and Empire that the general initiative in decoration, as in politics and war, was recovered by France."

"A final blasphemy, it might appear, would be the suggestion that in the characteristic furniture of Louis XVI, the inspiration came from England. One's preconception to the contrary is based on what appears to be the unbroken line of transition from pieces with the flowing curves of Louis XV to the ovals and straight lines of Jacob and Riesener. One forgets that 'transitional' works in art are, rather, ordinarily compromises after-the-fact between the old traditions and the new, still strange creation; and that the only real transition occurs within the work of the inspired individual creator himself."

This inspired creator, the lecturer asserted, was Robert Adam, who from the very beginning of his work felt that his classical interiors required furniture of a different type than that of Chippendale's *Director* with its Louis XV inspiration. In an interesting survey of Adam's career, Dr. Kimball discussed the early pieces done for Shadeloes, Kedleston and Sir Lawrence Dundas; the Lansdowne House mirrors (which reveal the new style fully formed); the furniture designed and executed for the drawing room and gallery at Syon from about 1764-69, showing the full gamut of his

(Continued on page 18)

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Kimball Talks on Chippendale

(Continued from page 17)

motives and the Nostell Priory furniture, some of which was made by Chippendale in Adam's style. The most important in the latter group are the "6 Mahogany Chairs with arms for the library, the carving exceeding rich in the antique taste," billed in June, 1768. They are the earliest of the type with the back in the form of a lyre, afterwards so popular in France.

"By 1770," continued Dr. Kimball, "Adam's style had reached its last phase, characterized by extreme lightness and delicacy, as exemplified in the work at Newby, Derby House, Harewood, and the later rooms at Osterley. Among these the furnishings at Harewood House are nearly intact, and while no designs for them survive, Chippendale's bills for the execution of many, covering the period 1772-75, are preserved. . . . An important special case is that of the early sofa-and-chair frames with the oval backs for Moor Park (now at 18 Arlington Street), covered like the walls, with French tapestries woven by Nellson. It has generally been supposed that Adam's designs for this furniture represent French Louis XVI influence. But on the contrary, they present one of the first instances of the penetration of English ideas into France, at a time before anything of the sort existed there." This statement the lecturer proved by the citation of Adam's bills for frames designed for Sir Laurence Dundas, and for the designs of "six fauteuils" and "deux canapes," which must have been sent to France. No frames with oval backs and straight legs had hitherto been known there, and the drawings must have come as a revelation. The type of leg employed, square—a quatre pans, was indeed, states Dr. Kimball, scarcely adopted in France until towards 1789.

In tracing the definite establishment of the Adam style in France, the lecturer declared: "Only about 1770, after the first English engraved plates of Adam character were available, did designs of a similar style, with straight fluted legs and other English features, begin to appear in France, among them the armchair à bijoux designed by the architect Belanger for the *corbeille* of Marie Antoinette, in the *Recueil* of Neuforge and the commode by Dubois at Hertford House, perhaps the earliest surviving type in the new character. It was not until 1771 that Riesener made the little table now at the Petit Trianon which has been called 'the first definite affirmation of a change of style' in his work.

"Of such transitional character are also several notable pieces by Petit, Garnier, Saunier, Leleu, Lacroix . . . which, though not dated, are universally placed by French students as from between 1770 and 1775. . . . A piece as late as the great commode for the duc de Penthièvre, now at Chantilly, a replica of one made for the crown by Riesener and delivered December 29, 1775, shows many traces of the heavy transitional style.

"It would seem to be more than a coincidence that a number of French pieces, and some of the earliest, show characteristics found previously in the very first English engraved plates. The style, Matthias Lock's *New Book of Pier Frames, Ovals, Girandoles, Tables, etc.*, 1769, which shows features of a somewhat personal tinge as compared with the basic Adam designs, and not all parallel in the plates of furniture included in Adam's *Works*. . . . All of these features were entirely unknown to French decoration before this date. The Adam fes-

toons of husks and rinceaux of delicate acanthus were published for the first time in this work of Lock and in his *New Book of Follage* the same year."

From evidence supplied by Riesener's small table at the Petit Trianon the little console illustrated by Champeaux as at the Grand Trianon and by the chairs for Madame du Barry by Delanois, the lecturer concluded that Lock seems to have been not only the means of transporting the rocaille to England, but also an important agent in transmission, in return, of the classic style from England to France. Dr. Kimball then continued:

"The surviving pieces most advanced in style prior to the coronation of Louis XVI in 1774 are the chairs made by Delanois and gilded by Cagny for the salon of the Pavillon of Madame du Barry at Louveciennes (and thus from 1771 or 1772) now in the Schloss Museum in Berlin. . . . Although by 1777 the slender proportions of the characteristic furniture of the Louis XVI style was well established . . . the bulk of the most brilliant work falls surprisingly late. It was in 1784 that George Jacob was made Fournisseur des Menus Plaisirs; it was in 1785 that Marie Antoinette finally got a free hand at St. Cloud. The superb pieces made for it by Riesener, which passed through the Hamilton Palace sale, are dated 1790 and 1791. . . .

"If we examine the published engraved designs for French furniture we observe the same *retard* in comparison with the English plates of the Adam style, which, as we have seen began with those of Lock in 1769. The designs of plates by Lucotte, and Roubo are still in the full Louis XV, with only a few concessions to the straight line among the latter. Boucher *fits* does not pass beyond the style Pompadour of Gabriel. The plates of furniture by Delafosse are of the heavy character of the transitional pieces. Even in the work of Lalonde, many of the plates still show the cabriole leg. . . .

"That it was England, rather than France, which led in the establishment of the new style, is indicated by the influx of foreign cabinet makers to study there during the period around 1770. George Haupt, a Swede was working from the designs of Sir William Chambers in London in 1768 before returning to Stockholm to take up his post of *ebeniste* to the court. . . . The father of David Rontgen, as we have seen, had worked in England under Chippendale influence, and the son, who took over the paternal establishment at Neuvid in 1772 was generally known as the '*anglaischer Kabinettmacher*,' a title of which he was evidently proud. . . .

"All these artistic relationships, so contrary to our preconceptions, become less incredible when we realize that they were but a few of the manifestations of a general anglomania. As early as 1762, George Selwyn, back from Paris, told Walpole 'our passion for everything French is nothing to theirs for everything English. There is a book published called the *Anglo-manie*.' . . .

"The war of 1778-1783 did not diminish the eagerness of French high society for things English. . . . After the peace the nobility flocked from Paris to London and Newmarket. . . .

Americans, whose political prejudices at that time were favorable to France, observed nevertheless the British predominance in arts and manufactures. Dr. Kimball stated in conclusion Abigail Adams, Gouverneur Morris and other distinguished visitors all commented upon the prevailing Anglo-mania. "The hour of dinner was set back from two or three to the English hour of four or five. Whist succeeded *hombre*; the English round dances displaced the *allemande*. . . . Nor was the Anglo-mania confined to France alone; in Germany and in Italy it raged with equal fury. . . .

"It is high time for realization that in the art of one of their proudest artistic periods the French also took their direction from the English. The victories of Clive and Wolfe, like those of Louis XIV and Napoleon, were felt not only on the battlefield, but in the salon and the atelier. The era from 1763 to 1793 was one of British domination not only in arms, but in the arts."

PARIS REPORTS PELLETIER SALE

PARIS.—The sale of the Pelletier collection on December 3 at the Hotel Drouot brought a total of 1,500,000 francs, according to the *New York Herald* of Paris. It was conducted by Mes. Lair-Dubreuil and Hémard and attracted many collectors and dealers from all parts of the world.

The main part of this ensemble of art and curiosities consisted of old paintings and mediaeval and Renaissance works, which, unfortunately, showed some restorations.

The highest bid of the day was 410,000 francs offered by Mr. Duveen for a XVth century painting on wood, of the Tournai school, representing the presentation of Christ at the temple.

Among the other works, "La Déposition de la Croix," attributed to Bouts, attained 35,100 francs; "Le Parricide de Saint Julien l'Hospitalier," attributed to Corna of the XVth or XVIth century Milanese school, 50,000 francs; two portraits of an apothecary, attributed to Clève, 32,000 francs; a pair of paintings of the Florentine school of the beginning of the XVth century representing the flight into Egypt and a saint with two horsemen, 33,100 francs; a pair of paintings representing Adam and Eve, attributed to Memling, 62,600 francs; a St. Anne and the Virgin, of the Memling school, 31,000 francs, and a Nativity, attributed to Raffaellino del Garbo 36,000 francs.

Of the other lots a coffer in painted and gilded wood, ornamented with XVth century painted Limoges enamels, fell to a bid of 32,000 francs, and a shrine in champlevé copper, engraved, enamelled and gilded, of XIIIth century Limoges work, reached 63,000 francs.

The sale closed with some tapestries. A set of six fine XIIIth century Aubusson panels, after Pillement, found an owner at 108,700 francs and a large XVIth century Flemish tapestry fetched 31,100 francs.

In another room M. Henri Baudoin conducted a sale of art objects and furniture. He obtained 25,100 francs for four armchairs covered with Aubusson tapestry of Louis XV's time; 25,100 francs for five similar armchairs; 15,500 francs for a Louis XVI sofa and six armchairs covered with Aubusson tapestry.

PORTRAITIST SUED BY IRATE CLIENT

LONDON.—The famous incident of the Augustus John portrait which the late Lord Leverhulme disliked, and from which he cut the head, is recalled by a case now before the Paris courts, states the *London Daily Telegraph*.

A Paris artist, Guirand de Scevola, was commissioned by a M. Vaz to paint a portrait of Mme. Vaz for £144. The picture was delivered, but when the artist claimed his fee M. Vaz refused to pay, declaring that it in no way did justice either to the painter's reputation or to his wife's appearance. It did not, in fact, resemble her at all.

Counsel for the artist argued that when once a picture had been painted it was an easy matter, whatever the circumstances, for a client to declare that he would not pay the agreed price on the ground that he was not satisfied with it.

The Court ruled, however, that a person who ordered a portrait had a right, within a reasonable time, to take account of its imperfections or its lack of resemblance to the sitter.

But as the Court was incompetent to judge the artistic qualities of the painting in question, it has appointed three experts to advise it.

Describing the incident of Lord Leverhulme's portrait—which was returned to the artist with the head cut out—the present Lord Leverhulme writes in his biography of his father:

"He was not pleased with it, and he intended, in order to ensure that no one should see it, to put it away in his safe. When he opened the safe, however, he realized that . . . any idea of rolling up the entire canvas and placing it inside was out of the question, and so, acting on the impulse of the moment, he cut a square, including the head, out of the picture and placed it in the safe.

"The rest of the picture was left in the packing-case in a corner of the room, and the housekeeper, noticing that the case was marked 'returnable,' had it nailed up and sent off."

75,100 FRS. FOR LA TOUR PASTEL

PARIS.—M. J.'s art collection was auctioned on November 26 at the Hotel Drouot by H. Baudoin. Mr. Schoeller and Max Kann, states the *Herald-Tribune* of Paris. It consisted mainly of modern paintings, but there were also some old pictures, a sculpture and a pastel by Quentin de La Tour.

The catalogue comprised seventeen lots and the sale produced a total of about 260,000 francs. The pastel of Maurice Quentin de La Tour was a portrait of the artist and was knocked down at 75,100 francs.

The more notable of the modern paintings were: "L'Age d'Or by Chaplin, which fetched 11,700fr.; "Le Chalet des Vieux Paysans," by Corot, 38,000fr.; "Les Bords d'un Ruisseau," by Dupré, 19,500fr.; three paintings by Henner, "Réverie," 18,500fr.; "Eglogue," 16,500fr., and "Madeleine Eploree," 11,000fr.; "Les Moissonneurs," by Millet, attained 17,600fr., and a panel by Troyon, "Pâturages aux Environs de Honfleur," 20,000fr.

OLD MANUSCRIPTS SOLD IN LONDON

LONDON.—A few Hebraic manuscripts were sold on December 2, reports S. C. R. Carter of the *London Daily Telegraph*, the chief example being a XVth century copy of the Later Prophets and Haglographia with additional Massoretic treatises. The illuminated initials in this work are of very delicate art, and sixteen miniatures are in the Hispano-Mauric style. The scribe states that he completed his devout labors on seventeen Sivan 237 (May 29, 1477). The Maggs gave £290 for the work.

A Persian illuminated manuscript, "Shahnamah," early XVth century, with a double-page drawing of Solomon receiving Bilquis, Queen of Sheba, brought £180 (MacKenzie). Another Persian manuscript, "Mathnaw," of the Indian Delhi School, belonging to Lord Elphinstone, realized £150, in a sale totaling £1,422.

Various decorative furniture at Christie's totalled £2,263.

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TWO RARE PIECES OF EARLY AMERICAN SILVER IN THE GARVAN SALE

Silver cauldle cup by Jeremiah Dummer (Boston, 1645-1718) and pierced silver brazier by Jacob Hurd (Boston, 1702-1728), both to be sold at the American-Anderson Galleries January 8-10 dispersal

COMING AUCTION SALES

AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.

SCOVILLE SALE Exhibition, January 1 Sale, January 8

A very important show of 127 etchings and two drawings by Anders Zorn will go on exhibition at the American Art Association-Anderson Galleries, Inc., on January 1. They are the property of Robert Scoville of New York and will be dispersed the evening of January 8. The collection includes all of Zorn's fine and rare plates.

Some of the most desirable items will come up at the very start of the sale. One of these is "Mary," one of the artist's earliest works. Of "Axel Herman Haig III" not over 25 proofs were made. "Fisherman at St. Ives" is one of the six proofs of the first state. "The Waltz" is another rare item, one of the artist's finest plates from which only 40 impressions were made. Seventy-five sheets were taken from "Omni-bus" and "The Toast." The plates of all three are known to have been destroyed.

The collection offers several self-portraits. One of the drawings, which is in pencil heightened with white, presents the artist at the age of 35. It is signed and has a dedication in Swedish. "Self Portrait, 1916," is considered one of the artist's best portrait plates. A third is entitled "A Painter-Etcher (Self Portrait)," and of the rare "Self Portrait with Model II" only 30 proofs were printed.

The second drawing in the collection is a signed pen and ink sketch of Mora, the peasant girl, who was one of Zorn's favorite subjects.

Among the other many fine items too numerous to list are the well known "Ernest Renan," "An Irish Girl, or Annie," "King Oscar," a signed proof from the Jules Gerbeau collection with a stamp, and "A Swedish Madonna," which seldom comes in clear impression.

BOOK SALE

Exhibition, January 1 Sale, January 7

The library of a New York collector, which will go on view at the American Art Association-Anderson Galleries, Inc., on January 1, contains 220 items, consisting of first editions of well-known popular English authors, practically every book of which is in half or full morocco slip or solander case. The sale will take place on the afternoon of January 7.

In the Conrad group of 58, there is an unrecorded *Chance*, London, no date, which appears to be a freak copy. Of the 17 works by Barrie, there is to be found *Scotland's Lament*. A *Poem on the Death of Robert Louis Stevenson*, one of twelve copies printed. Another rare volume is Blackmore's *Lorna Doone*, a presentation copy from the author to one of his few intimate friends, Mortimer Collins.

AUCTION PRICES OF THE WEEK

FREUND SALE

American Art Association-Anderson Galleries—The sale of sculpture and garden furniture together with miscellaneous objects d'art assembled by Karl Freund brought a grand total of \$38,347.50 at the three sessions December 18, 19 and 20. The highest prices and the respective buyers are as follows:

- 50—Three iron chairs of the Restoration, French, early XIXth century; A. Rudert, agent\$240
- 55—Wrought iron garden bench of the Sheraton period, English, about 1790; A. Rudert, agent\$600
- 56—Wrought iron garden armchair of the Sheraton period, English, about 1790; A. Rudert, agent\$275
- 143—Copper weathercock, French, XVIIIth century; W. A. Delano\$210
- 229—Pair Chinese porcelain cocks, Kang-hsi, about 1680; I. de Josika Herczog\$240
- 237—Wrought iron garden table of the Directoire, French, late XVIIIth century; H. E. Russell, agent\$550
- 238—Wrought iron garden bench on wheels of the Sheraton period, English, about 1790; A. Rudert, agent\$925
- 244—Lady's uncommonly shallow writing table, English, about 1785; Mrs. G. F. Baker, Jr.\$325
- 322—Carved limestone statue of Saint Gervais, Ile de France, XVth century; Thomas Robins\$250
- 419—Pair curved wrought iron garden seats of the Sheraton period, English, about 1790; Charles Johnson\$2,000
- 439—Pair terra cotta statues by Etienne Maurice Falconnet (amour and amurene); W. W. Seaman, agent\$700
- 443—Life-sized terra cotta statue of an Abbe, school of Pigalle; J. F. Erdmann\$775
- 446—Pair life-sized iron groups by Antoine Coysevox; McClure Halley\$950
- 456—Lead bust of Julius Caesar, Roman period; W. W. Seaman, agent\$600
- 467—Circular staircase rail of one flight, French, XVIIIth century; J. W. Bruce\$750
- 499—Pair hard stone sculptures shaped as dog's-head sphinxes, French, XVIIth century; H. Cunningham\$700

Kakutani Sale

American Art Association-Anderson Galleries—The collection of fine jade necklaces and brooches, Ming statuettes, mandarin coats, etc., sold by order of E. Kakutani of Shanghai, China, on December 17, realized a total of \$19,264. The highest prices with their bidders are as follows:

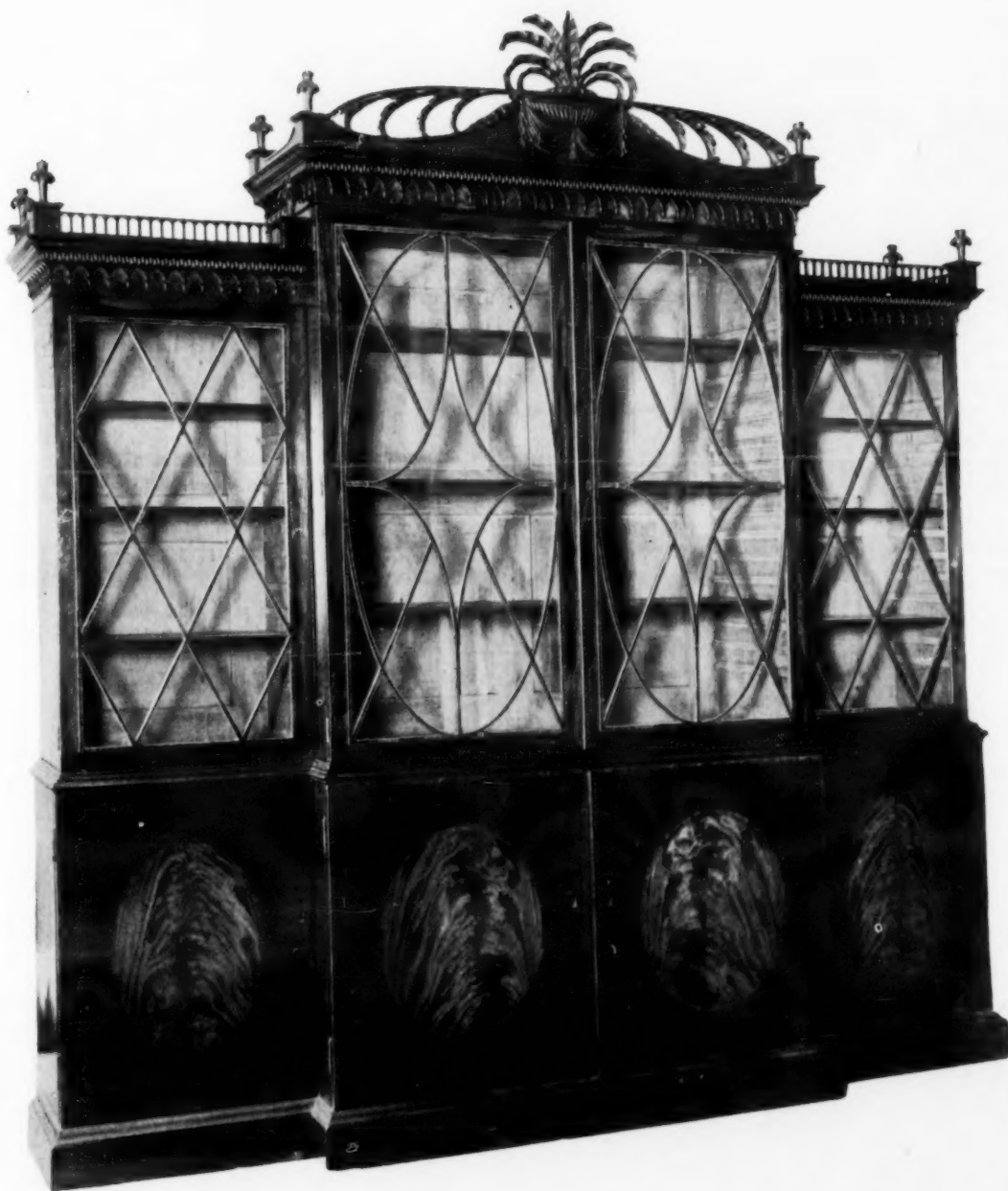
- 165—Emerald green jade necklace consisting of 119 graduated beads; Clapp & Graham\$820
- 168—Emerald green jade brooch, carved; G. P. Francis\$800
- 182—Green jade necklace; 119 graduated beads of transparent green jade; W. W. Seaman, Agent\$2,100
- 183—Emerald green jade brooch, carved; W. W. Seaman, Agent\$525
- 193—Pair emerald green jade brooches; G. P. Francis\$700
- 196—Emerald green jade brooch, spear-head shape; G. P. Francis\$750
- 199—Jade necklace; 127 emerald green jade graduated beads; G. P. Francis\$1,500

Michaelsen Sale

American Art Association-Anderson Galleries—The collection of Currier and Ives prints belonging to Mrs. Rita Michaelsen, were sold on the evening of December 18 and brought a total of \$18,279.50. The following prints went to the following owners for the sums here below indicated:

- 25—"Across the Continent—Westward the Course of Empire Takes its Way," drawn by F. F. Palmer; Old Print Shop, Inc.\$550
- 104—"The Wreck of the Steam Ship 'San Francisco,'" painted by E. E. Butterworth; Mr. E. Leipprand\$500
- 125—"The Whale Fishery—Attacking a 'Right' Whale and 'Cutting In,'" only a few copies known; Old Print Shop, Inc.\$1,150
- 168—"Indian Buffalo Hunter" by Albert Bierstadt, American; 1820-1902; oil painting on canvas; W. W. Seaman, Agent\$825
- 171—"The Rocky Mountains—Emigrants Crossing the Plains," Currier & Ives lith.; A. Ackermann & Son, Inc.\$600
- 201—"Mink Trapping—Prime," painted by A. F. Tait; lith. Currier & Ives; E. Leipprand\$1,000
- 204—"The American National Game of Baseball," lith. of Currier & Ives; Ernest E. ter Meer\$700

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Naval Pictures in Sotheby Sale

LONDON.—John Paul Jones, the XVIIIth century naval adventurer, was recalled in a recent sale at Sotheby's, relates A. C. R. Carter in the London *Daily Telegraph*. On this occasion a pair of pictures of the famous sea-fight off Leith on Sept. 23, 1779, between his notorious *Bon Homme Richard* and Captain Richard Pearson's *Serapis* enlivened a somewhat dispirited market by realizing £330 (W. Sabin).

A past generation delighted in the exploits of Paul Jones, whose real name was John Paul. He was the son of John Paul, a Kirkcudbrightshire gardener. Quite early he was a caver and a smuggler, and on coming into the property in Virginia of an elder brother, he went out to America, and, in 1775, when he was 28, obtained a commission in the American "continental navy."

He had a very lively time, and one of his exploits, after trying to set fire to all the ships in Whitehaven harbor, was escaping to Kirkcudbright Bay. He landed there with the intention of kidnapping the Earl of Selkirk and of holding him as a hostage. The earl, however, was away, and Jones's

men, getting out of hand, insisted on their right to pillage the house. But it is on record that Jones bought back the looted silver from his gang and restored it to Lady Selkirk.

The sanguinary fight depicted by the two pictures mentioned is historic. Knowing that the guns of the British ship were far too heavy for him, he closed in and lashed the bowsprit of *Serapis* to the mizzen-mast of his *Bon Homme Richard*. Locked together, the pair fought it out. The sides of Jones's ship had gone, but the upper deck of the *Serapis* was completely cleared by the *Richard's* musketry, and in the end Capt. Pearson had to strike his colors.

Yet finally the smashed *Richard* sank, and Paul Jones had to transfer his crew and prisoners to the nearly crippled *Serapis*. Such, however, was his marvelous seamanship that he escaped with his prizes.

When Capt. Pearson was released he received much recognition for his valiant conduct—especially as most of the rich Baltic convoy which he had been guarding had made its escape—and he was knighted. Hearing of this honor later, Jones remarked: "Should I be lucky enough to fall in with him again, I'll make a lord of him."

NEW YORK AUCTION CALENDAR

AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.

January 8, 9, 10.—Sale of the Francis P. Garvan collection, consisting of early American furniture, silver, glass and pewter. Currier and Ives prints and Oriental, Lowestoft, Staffordshire, Leeds and Liverpool decorated and lustre chinaware. Exhibition begins January 1.

January 7.—Book sale of well-known popular English authors from the library of a New York collector. On view January 1.

January 8, etc.—Sale of Scoville collection of etchings by Zorn. On view January 1.

ROCHESTER

Water colors by members of the Royal Society of British Artists have been on view at the Mechanics Institute.

These paintings, representing some 75 artists, exemplify the traditional English watercolor mode at its best.

COLUMBIA TO BUILD MUSEUM

The Columbus Gallery of Fine Arts, Columbus, Ohio, expects to have completed by next May a new \$650,000 building. It is being erected on a three-acre plot at 480 East Broad Street, valued at \$1,500,000. The building will be of two stories. The ground level will include an auditorium seating 320, small lecture room, library, offices, picture storage rooms, and receiving, shipping and rest rooms. The main floor will have ten galleries, a membership department, catalog and photograph rooms and an open court. An attic will provide space for ventilating and lighting equipment. Total exhibition space will be 44,800 square feet. The architects are Richards, McCarty, and Bulford. The museum at present occupies 30 x 60 feet of exhibit space in the Public Library Exhibit Gallery.

GOVERNMENT FORMS NEW COUNCIL

Among the fifty-five Americans appointed by the Secretary of State to the newly-formed National Council for Intellectual Cooperation are six museum men. This council with similar councils in the republics south of the Rio Grande constitute the Inter-American Institute of Intellectual Cooperation. Museum workers on the staff of the Smithsonian Institution; Fiske Kimball, director of the Pennsylvania Museum of Art; Thomas Barbour, director of the Museum of Comparative Zoology, Harvard College; Frank M. Chapman, of the American Museum of Natural History; Homer St. Gaudens, Director, Department of Fine Arts, Carnegie Institute, and Laurence Vail Coleman, director of the American Association of Museums.

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Metal and Textile Design Exhibit at Metropolitan Shows International Trends in Contemporary Art

By C. LOUISE AVERY
In the December Bulletin of the Metropolitan Museum of Art

The American Federation of Arts for its third annual exhibition of contemporary industrial art has chosen to display decorative metal-work and cotton textiles. They are now on view at the Metropolitan Museum through December 28.

Cotton textiles? At first thought that suggests perhaps a narrow and meager field. The metalwork supposedly would prove the more interesting half of the show. On the contrary, the fabrics take a decided lead; they display new and significant weaves; they are developed in an extremely wide range of texture and quality; they show, for the most part, a responsiveness to modern moods and design. They prove that textile designers and manufacturers are alert and full of ideas; it is stimulating to see their work.

Each nationality, though expressing the modern spirit, does so according to its own temper. One becomes much impressed by this fact when the fabrics are grouped by country, as they have been in the exhibition. In many cases, a fabric seems peculiarly appropriate to its national setting. The scarlet, peacock blue or pine-tree green upholstery materials designed by Greta Gahn and Elsa Gullberg look heavy and warm—one can picture them in a Swedish home where the rigors of the northern winters have bred a hardy race. The fascinating "sad harlequin" pattern designed by Sonia Delaunay is what the name implies—it is definitely French in concept and ingenious in coloring and manipulation. The English textiles are excellent in their way but their way is sober and restrained. At the other extreme are the gay, if sometimes crude, colorings of the Czechoslovak weaves.

Beyond these rather obvious differences in national character, the fabrics in the exhibition suggest fresh points of view toward the industrial arts in general. The later XIXth century was too often content to repeat outworn traditional designs and to employ an excess of ornament usually naturalistic and frequently wholly unsuited to the object to which it was applied. The more original and vigorous of modern craftsmen, refusing to continue these meaningless patterns, seek self-expression in quite opposite terms. They favor a modicum of ornament and what they use is chiefly abstract in character; consequently they rely largely on geometric motives. In textiles they make a special effort to harmonize design, colorings and weave.

While certain individuals forge ahead, the mass of the public clings conservatively to the old and established. In order to give their theories more forceful expression, craftsmen in many cases have joined together in guilds and craft groups. The well-organized schools of industrial art in which many of the workers are trained frankly acknowledge the importance of the machine in modern production. This development has been especially pronounced in Austria, Germany, the Scandinavian countries, and Czechoslovakia. Germany, especially, seeks to evolve good designs of a type that will have wide appeal and that may be executed inexpensively by machine methods. These craft workshops also make effective use of hand weaving.

The German section of the exhibition includes many varied weaves produced by such organizations as the *Handweberei Hablik-Lindemann*, the *Kunstgewerbeschule* of Frankfurt on the Main, the *Werkstätten Professor Ernst Scherz* of Munich, and the *Bauhaus Dessau*. Some of the weaves in this group are particularly charming in quality and fresh in design and coloring. Maria May, working for the Reimann workshop in Berlin, has produced some of the most sophisticated and original designs in the whole German section. Her series of panels entitled *Paris, Venice, and New York* and her panel *Diana* have a lightness and humor comparable to modern Viennese work.

The Swedish weavers have long-established traditions which are reflect-

ed in contemporary work in excellence of weave and vigor of color and pattern. To a large degree, however, the traditional patterns have been discarded in favor of more abstract designs. The fabrics designed by Greta Gahn and by Elsa Gullberg and those designed by Marianne Stierstedt and executed by Elisabeth Glantzberg are notable. In Sweden organized direction and support to a unique degree are given the hand weaver working in his home.

The Czechoslovakian textiles favor stripes and brilliant colorings. Their appeal is that of fresh color and animation rather than of marked originality or sophistication. Holland and Switzerland are also represented in the exhibition.

In contrast to Germany, where craftsman groups strive to produce work which will have a general appeal, in England to a considerable degree and notably in France the individual artist still continues to work independently and caters to a more limited and selective clientele. In the group of French textiles, the upholstery fabrics designed and woven by Madame Hélène Henry are particularly interesting. Juxtaposed triangles or combinations of other geometric patterns are developed in tones of a single color, but differences in weave and in the planes of the surface raise these patterns from the background and make them arresting. Machine-woven madras executed by Pierre Chareau is of delicious quality, soft and mellow. Sonia Delaunay impresses one with the cleverness of her designs, which though depending upon such simple elements as diamonds or circles, display great ingenuity and vitality.

The majority of the English fabrics in the exhibition are printed cottons. In general the colors are sober and somewhat masculine in character. Though the types displayed are fewer than in the French section, eminently worthy results have been achieved by these English designers. Some use purely abstract figures but many have stylized designs derived from natural motives. In several instances, as in Dorothy Larcher's *Studio Door*, the motive is almost completely raised from the realm of the concrete into that of the abstract. Similarly *Weyn Garden City*, designed by Doris Gregg and executed by Joyce Clissold under the management of the firm known as *Footprints*, becomes almost an abstract theme. In many other instances, the pattern is simply a conventionalized unit, repeated to make an all-over printed fabric.

In the American group by far the most significant fabrics are those designed by Ruth Reeves for W. & J. Sloane of New York. A most interesting experiment was undertaken by this firm. Enlisting the services of a

designer of recognized ability who was to a considerable degree acquainted with the mechanics of machine weaving, Sloane employed her to carry out in a variety of weaves and materials designs suitable for the draperies and upholstery materials in a ten-room modern house. Miss Reeves has suited the coloring and the weaves to the medium she has chosen in each instance, carrying out the individual pattern in several different fabrics and color schemes. In the exhibition are included such widely different weaves as printed voile, glazed cotton, cotton velvet, monk's cloth, felt suitable for the top of a billiard table, and cotton velour. Canyons of Steel is distinguished by strong upright lines in its design. Alken Drag takes for subject a fox hunt from its beginning with the Blessing of the Hounds. *Play-Boy*, a pattern made up of silhouetted figures representative of American sport and of geometric motives drawn from African hunting shields, is developed with particular effectiveness in burnt orange, brown, and black on gold in cotton toweling, the soft deep pile of the toweling lending great richness to the general result. Miss Reeves's *Figures with Still Life* would serve admirably as a wall hanging. Elsewhere she has resorted to patterns made up of rows of triangles, relying upon variety in coloring and weave to give interest and vitality.

In the metalwork shown in the exhibition one finds almost everywhere a conscious expression of the creed of the modern designer: "The true beauty of an object is not the result of taste, but is intimately allied with its function." In revolt against the tendency to superimpose upon modern work meaningless and inept ornament passed on from an earlier generation, the modern craftsman, especially in Germany, Scandinavia and France, is stressing what he terms, "functional design," that is, determined by the process of manufacture and by the use to which an object will be put. The results are often severe and uncompromising, but in their very insistence they gain their point. People numbed by seeing nothing but conventional patterns, used to superfluous and stupid ornamentation, can perhaps be roused from this apathy only by strong medicine.

Germany is an admirable exponent

of this new movement. The silver in many instances looks utilitarian but not displeasing. Variety of surface achieved by faint hammer marks adds a certain richness and graciousness to otherwise undecorated forms. The Scandinavian silversmiths, whose achievements are already well known in America, have done much admirable work, some of it distinguished by delightful surface quality. Just Andersen is an excellent craftsman; his productions in bronze are particularly satisfying. His oval fluted bowl in this metal is notable for excellence of form and richness of tone. The Swedish pewter which has been developed with great enthusiasm and skill is for the most part uncompromising in form and surface; it does seem harshly utilitarian. The figures modeled in low relief on the surface of some of the more ornamental pieces, however, are distinctly pleasing and highly appropriate to the soft-textured pewter.

Curiously enough, some of the French silver tea services have a heavy, almost architectural feeling, which is not what one would expect in the work of the Gallic craftsmen. The most interesting pieces in the French section of the exhibition are those developed in other metals, in the brass, copper, and patined alloys, which Linossier and Dunand have wrought with such originality and skill. Although America is already familiar with the work of these artists, their use of these base metals for decorative purposes merits admiration and should prove suggestive.

The English silver, in general, leans too much upon traditional forms and ornamentation, but in technical execution, in beauty of surface, in balance of plain and decorated areas, it is unsurpassed. A piece of particularly well-planned design and graciousness of surface is the alms dish designed by Eric Gill for the Worshipful Company of Goldsmiths of London. Several rain-water head boxes of cast lead are vigorous in design and represent excellent work in their field.

The exhibition as shown at the Metropolitan Museum will include a number of large objects, such as iron and bronze gates and doors, which because of their size could not conveniently be shipped elsewhere. These

will represent some of the more ambitious work of American metalworkers. Of less pretentious objects, the American section shows several simple and agreeable patterns in flat silver, such as those designed by Eliel Saarinen for some of the more important quantity manufacturers.

It may be recalled that this exhibition is the last of a series of three made possible by a grant from the General Education Board to the American Federation of Arts and planned to indicate new and significant trends in modern industrial design. This exhibition began its tour at the Museum of Fine Arts in Boston in October, and after its showing at the Metropolitan Museum will go on to the museums in Chicago and Cleveland.

ARCHITECT TO TALK OVER RADIO

The College Art Association radio program has been coming regularly each Monday at 12:20 over station WOR. The last talk announced for 1930 will be broadcast on the 29th, when Almus Pratt Evans, well known architect, will speak on "Building for Modern Living." Mr. Evans says: externally our large buildings are built along new and highly modern lines, there is little or no new architecture for small homes and nothing that in any measure keeps pace with our progress along the lines of science, transportation, education, etc.

Previous talks sponsored by the College Art Association and broadcast over WOR have been "The Assimilation of Modern Art" by John Sloan, "The Abstract in Modern Art" by Edward Alden Jewell, "The Pleasant Art of Picture Making" by Professor William Eggers, "The Architecture of the Mayas" by Dr. Herbert J. Spinden, "The Traveling Exhibitions of the College Art Association" by Mrs. Audrey F. McMahon, and "Direct Sculpture" by William Zorach. The College Art Association radio program for 1931 begins auspiciously with a talk by Thomas Munro, whose new book, *The Great Pictures of Europe*, has been published by Brentano's.

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SAN FRANCISCO

The calendar of January events for the California Palace of the Legion of Honor in Lincoln Park, as just announced by Director Lloyd L. Rollins, is of varied and interesting character and includes special exhibitions of Oriental, European and American fine arts of various periods, including the present.

Beginning on January 1 and continuing for a month will be a showing of twenty-five Old Masters of the Italian, Dutch, Flemish, French and Spanish schools, one painting by each artist. The list includes such names as Canaletto, Peter Paul Rubens, Van Dyck and Ribera. The pictures are lent by the Axel Beskow Galleries of Los Angeles.

From January 2 to the end of the month an exhibition of Cambodian heads in bronze and stone, lent by S. & G. Gump Co., will be shown. Cambodia, a protectorate of France at present and a part of French Indo-China, has an art of its own, differing in many respects from that of the neighboring ones of India, China and Japan.

A month's exhibition of oil paintings by Cleveland artists will occupy a gallery at the Palace from January 5. This collection has been shown in some of the more important cities of the country and was organized by the Cleveland Museum of Art. Thirty paintings are included in the group.

On January 6 Dr. W. R. Valentiner, famous Director of the Detroit Institute of Arts, will deliver a public lecture in the Little Theatre of the California Palace of the Legion of Honor,

taking the subject of "Raphael" for his discourse. Dr. Valentiner is an internationally recognized authority on old masters and is an entertaining and instructive speaker.

Beginning on January 8 and continuing until February 7, there will be at the Palace an exhibition of scroll paintings on paper and silk, screens and water colors and also of wood block prints by Chiura Obata and his late father, Rekuichi Obata. Japanese artists well known in San Francisco. The younger artist will also give demonstrations of the Japanese technique in painting at three o'clock every Saturday afternoon during the exhibition.

A new one-man show will be put on at the Palace for the month, beginning January 20. This will be a collection of the works of the contemporary painter Giorgio di Chirico.

In addition to the new shows at the Palace, several will be held over from December for a part of the month. These include the group of British etchings and the Whistler lithographs remaining until January 4, and the Gothic and Renaissance sculptures, tapestries, furniture, art glass and architecture, concluding on January 7. Probably some new paintings will be added to the gallery of contemporary California artists during the month.

AKRON

Exhibitions of paintings, graphic arts and even sculpture have become quite common in recent times, but those devoted to one or more of the art crafts are not so common now as they were even a few years ago. The Art Institute presents this month some of the very best examples of actual windows produced in this country during the past few years and with these a specially arranged exhibit of the tools, materials and processes employed in the production of such



SILVER PORRINGER BY JOHN CONEY

BOSTON, 1655-1722

Included in the sale of the Garvan collection at the American-Anderson Galleries from January 8-10

windows. This has been made possible through the courtesy of the well-known group of Boston artists working under the firm name of Reynolds, Francis and Rohnstock, who have produced some of the very finest work in the field of

stained glass window decoration of modern times. Among their achievements are the windows for the Riverside Church in New York; Church of St. John the Evangelist, Hingham, Mass.; Mercersburg Academy, Mer-

cersburg, Pa.; Princeton University Chapel, Princeton, N. J.; Convent of the Cenacle, Newport, R. I., and the American Memorial Chapel at Belleau Wood, Belleau, France, all of which are represented in this exhibit by the original designs, cartoons or replicas in actual glass.

PRIZES OFFERED IN PENN. ANNUAL.

The Pennsylvania Academy of Fine Arts announces its 126th annual exhibition, which will be open to the public from January 25 to March 15. It will consist of work by living American artists, in oil painting and sculpture, not before publicly shown in Philadelphia.

All works intended for exhibition must be entered upon the academy's entry cards, which must be filled in and sent by December 26. Painters are requested to submit not more than three canvases.

A number of medals and prizes, many of them established many years ago, will be awarded, and from the trust fund of \$50,000 bequeathed by the late John Lambert of Philadelphia, the income will be used to purchase pictures in the exhibition.

The jury of selection is, for paintings: Roy C. Nuse, chairman; Gifford Beal, Thomas H. Benton, R. Sloan Bredin, John R. Frazier, George Harding, Charles Hopkinson, John Lavalley, Mary Townsend Mason, W. Elmer Schofield, Alice Kent Stoddard, and for sculpture: Albert Laessle, R. Tait McKenzie and Paul Manship.

The hanging committee is R. Sloan Bredin, Roy C. Nuse, Albert Laessle and the president, and the chairman of the academy's committee on exhibition is Alfred G. B. Steel.

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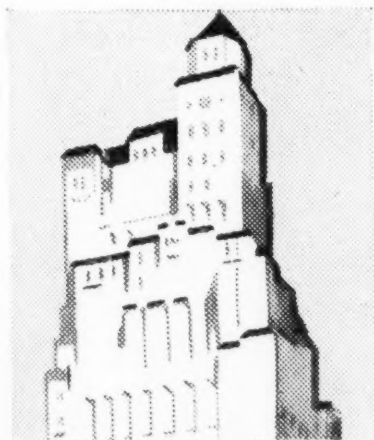
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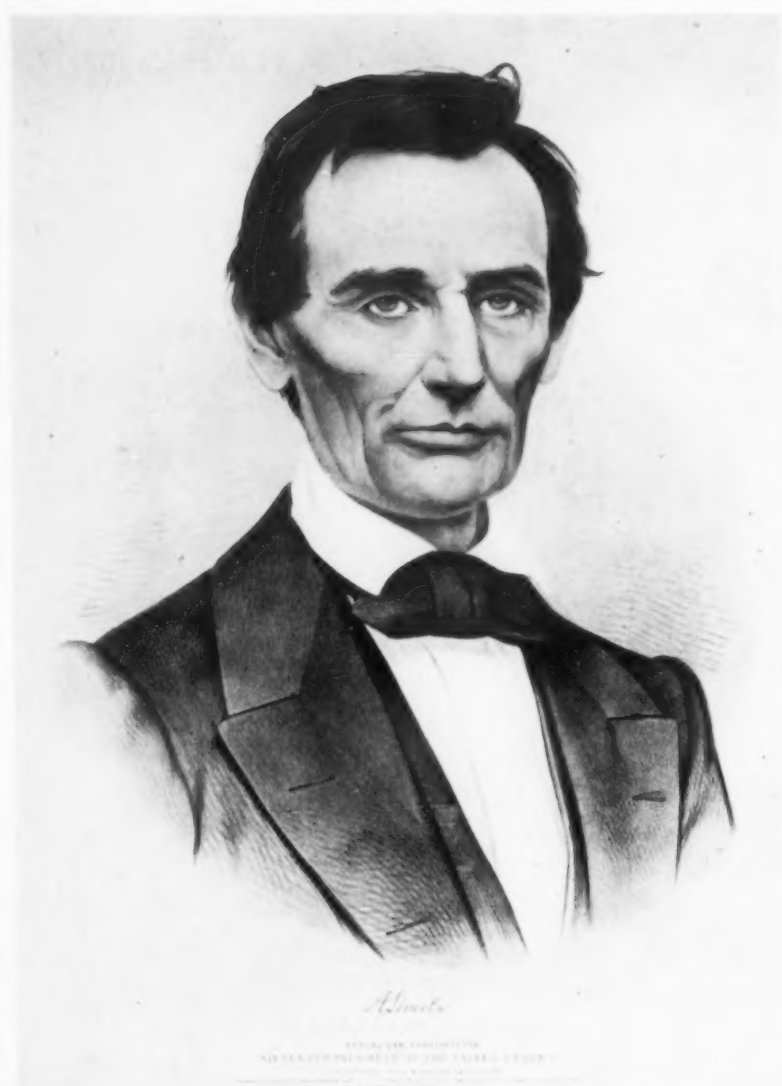
An exhibition of aboriginal American pottery from the Mimbres and Gila Valleys of New Mexico has recently been arranged in the Minneapolis Art Institute. These represent the remains of the Pueblo culture, which ended by 600 A. D. and which began somewhere between 2,000 and 1,000 B. C. For the past three years a group of archaeologists, directed by Dr. Albert E. Jenks, sponsored by the University of Minnesota and the Minneapolis Institute of Arts, and supported by several public spirited citizens of Minneapolis, has been excavating the dwellings of the Pueblo culture in two areas, that of the Mimbres and that of the Gila. They have made extraordinary finds of artistic and archaeological importance.

The finds of artistic interest and certain of the artifacts are now being shown at the Institute, many of them for the first time. They consist of bowls and jugs. These have been arranged in separate groups to show the difference of design and decoration.

The most important achievement at the Mimbres valley site last summer was the complete excavation of a large community room or temple, known as a kiva. Dwellings of two later cultures had been built above it, and had to be excavated before the kiva was accessible.

At the northern end of the site the large pit room or kiva is situated. It is fifty feet long and ten feet below the surface. The walls and floor of this room, which was a community room, and was in its day the greatest temple in what is now the United States, are not covered with the ordinary adobe, but with a thick layer of clay, which was baked by fire, giving it the color and almost the hardness of brick. The entrance to the room is six feet wide. Great juniper posts that once supported the roof are still sitting in their sockets, and the entire floor was covered with reeds and branches which formed the roof. Opposite the entrance is a huge circular fireplace. Near the fireplace was found a remarkable cache of bowls and pipes cut out of tufa rock. Some of the bowls were made in the shape of animals and others were decorated with lizards and frogs, carved on the outside. These were probably religious or ceremonial symbols.

It was the custom of the Mimbrenos to bury their dead beneath the floor of the dwelling or the community room, placing a bowl, inserted over the skull of the deceased. These burial bowls of unglazed pottery are painted on the inside with geometric or animal designs of great variety and often of primitive beauty, as can be seen in the present exhibition. They were usually found broken in many pieces but have been skilfully restored by the members of the expedition. To-



"HON. ABRAHAM LINCOLN—REPUBLICAN CANDIDATE FOR SIXTEENTH PRESIDENT OF THE U. S."

Very rare Currier & Ives print, included in the sale of the Garvan collection at the American-Anderson Galleries from January 8-10

gether with certain artifacts, such as bone awls, which were used for sewing skins together for clothes and for scratching designs on pottery, these bowls are the only remaining art expression of a people who disappeared from the earth fifteen hundred years ago.

The Gila were better potters than the Mimbrenos. Their bowls are made of a better paste, and have been found intact, while the Mimbrenos bowls disintegrate and were found broken. There is less variety of design than one sees on the Mimbres bowls, and it is always geometric and never naturalistic. The Gila varied their pottery in shape and in the shape of the handles on the ollas.

The bowls and some of the ollas are corrugated on the outside. They were built up of strands of paste, as a basket is woven, pinched with the finger or some implement, and smoothed on the inside. Some of them were actually moulded in baskets. The Gila did not know the potter's wheel. The glaze was not known by these primitive potters, but a similar effect was achieved by holding the bowl over a smoking fire and then polishing the sooted surface.

This interesting exhibition of pottery, which has been made possible through the generosity of a group of local citizens, will be on view for some time.

Brown Acquires Lincoln Relic

The Lincoln collection at Brown University has recently been enriched by the gift of Alonzo Chappel's remarkable historic painting of the closing hours of Abraham Lincoln. The more familiar deathbed scene of Lincoln where only twenty-six other persons are present was painted by A. H. Ritchie. In Chappel's painting forty-six other persons are present. These include Lincoln's secretary, later Secretary of State, John Hay.

Alonzo Chappel was an historical painter of note in his day, and in this work has shown a marked talent for portraiture. The head of Lincoln as it lies on the pillow is extremely fine and noble.

All the people represented in the picture were present at some time during the last hours of President Lincoln, but the bringing of them all together at once and their grouping are due to the exercise of a legitimate artistic license. Each one of the persons in the group gave the artist individual sittings. The artist himself died in 1887.

The entire history of the painting is not on record. From 1905 to 1908 it

hung upon the wall of Adolph Gelb's saloon at 104 Cannon Street, New York. It subsequently had three other owners. The last owner, Mr. Albert Buchman, allowed the picture to be shown at the Columbia University Loan Exhibition on Lincoln's Centennial, February, 1909. The authenticity of the painting was guaranteed to Mr. Buchman by Gen. Thomas Thompson Eckert, who appears in the picture behind Stanton and next to Miss Kinney. He was at that time Assistant Secretary of War. The canvas measures 26 x 44 inches. The coloring is excellent. There is no attempt to dignify the very unprepossessing room to which the President was taken after his assassination.

Of all those depicted, the only one now known to be living is Dr. Leale, who was the first surgeon to reach President Lincoln after he was shot. He was placed in charge of the President by Mrs. Lincoln and gave him such services as were possible, until he died. Dr. Leale was then twenty-three years old and has been practicing in New York since 1866.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Water color drawings of duck hunting, until January 1.

Thomas Agnew & Sons, 125 East 57th St.—Contemporary British paintings, through December.

American Lithograph Co., 52 East 19th St.—Work by James Daugherty, until January.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street.—Paintings by Marsden Hartley, through January 18.

Architectural League of New York, 115 East 40th Street.—Work by George Washington Smith, until January 6.

Arden Gallery, 460 Park Avenue.—"The Sketch Book," an exhibition of work by Clifford Beal, Guy Pene Du Bois, William Glackens, Jerome Myers, John Sloan, Mahonri Young, until January 3. Wood engravings by Gertrude Hermes, English artist, through January 6. Christmas sale of black and white, through December.

Argent Galleries, 42 West 57th Street.—Annual sketch and crafts exhibition by the National Association of Women Painters and Sculptors, through December.

Art Center, 65-67 East 56th Street.—Textile and wallpaper designs by pupils of the Paterson Public Schools, until January 3. Opportunity Gallery, crafts work and Mexican arts and crafts, Paintings by Josephine Gridley, through December 27.

Babcock Art Galleries, 5 East 57th St.—Paintings by Thomas Eakins, through January 15.

Balzac Galleries, 102 East 57th Street.—Linen, painted by Dufy, from the Paul Poiret collection, books illustrated by Segonzac, Laurencin, Vlaminck, Pascin, Laprade, Asselin, etc., through January 3.

Barbizon Plaza Art, 6th Avenue and 56th Street.—Etchings and woodblocks, to January 4.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Boehler & Steinhilber, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 556 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street.—Paintings by Dr. Stan.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Permanent collections. Japanese exhibition. Oil paintings by Long Island artists, and an exhibition of drawings from the Little Theatre Opera Company, during December. Peruvian art, showing the Spanish influence and silver collected by General Gorgas.

Brownell-Lambertson Galleries, 106 East 57th Street.—Ceramics, glass, prints and wall hangings.

Brunner Gallery, 55 East 57th Street.—Paintings by Pierre Roy, throughout December. Sculpture by Matisse, through January.

Burchard Galleries, 13 East 57th Street.—Animal motives in early Chinese art, until December 31.

Butler Galleries, 116 East 57th Street.—Views of old New York and lithographs by Currier and Ives, through December.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Avenue.—Important private collection of Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Hecksher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Avenue.—Christmas show of small paintings, water colors, drawings and lithographs, through December.

Delphic Studios, 9 East 57th Street.—Work of Mexican artists and artists of the Mexican School, through January 3.

Demotte, Inc., 25 East 78th St.—Paintings by Jean Hugo, grandson of Victor Hugo, and the exhibition of the Zamaron collection (Utrillo, Suzanne Valadon, Utrillo, etc.), through January 3.

Herbert J. Devine Galleries, 42 East 57th Street.—The Sunglin collection of Chinese and Szechuan art.

Downtown Gallery, 113 West 13th Street.—Memorial exhibition of paintings by Jules Pascin, December 27 through January 14.

A. S. Drey, 680 Fifth Avenue.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street.—Group of American paintings. Small water colors by Cornelia Swinnerton.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Mauffra, throughout December. Paintings by French artists, January 2 through January 14.

Dutton's, 681 Fifth Avenue.—Woodcuts by Clare Leighton, scissor cut outs by

Marion Merrill, original decorations for children's rooms by Ernest Sheppard, during December. Sporting prints.

Ehrlich Galleries, 36 East 57th Street.—Exhibition of Madonnas, through December.

Ferargli Galleries, 63 East 57th Street.—Paintings by A. E. Cederquist and pastels and water colors by Oliver H. P. LaFarge, December 29 through January 9. Porcelains by F. Luis Mora, through December.

Fifteen Gallery, 37 West 57th Street.—Members' show in all mediums. Oil paintings by Andrew P. Schwartz, through January 3.

Fifty-sixth Street Galleries, 6 East 56th Street.—Paintings by Antonio Petroni, through January 10. Sculpture and paintings under \$100.00. Portraits and compositions by Le Conte Le Serrec de Kervilly, to January 8.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Special N. A. group, including Chase, Blakelock, Hassam, Crane, Davies.

Studio of Ernest Gee, 35 East 49th Street.—Equestrian sculpture by Mabel Mortimer Mickle.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art. Exhibition of the Guelph Treasure (cooperating with the Reinhardt Galleries) for the benefit of the Big Sisters, through December 31. Admission \$1.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Prints by living American artists. General exhibition.

G. R. D., 58 West 55th Street.—Paintings and drawings by Hans Foy, Anton Reffler, Ruth Van Cleave and Helen Young, through January 3.

Harlow, McDonald & Co., 667 Fifth Ave.—Prints.

Marie Harriman, 61 East 57th Street.—Paintings by Americans to January 1. One-man exhibition by Henri Rousseau, beginning January 2 throughout the month.

Heeramanek Galleries, 724 Fifth Ave.—Very rare XVth and XVIth century Jain paintings from Western India, until January 1. Early Indian art.

Jackson Higgs, 11 East 54th Street.—Authenticated old masters.

Edouard Jonas Gallery, 9 East 56th St.—English portraits, French furniture and objects d'art of the XVIIIth century. "Primitive" and Italian paintings.

Kennedy Galleries, 785 Fifth Avenue.—Water colors and water color drawings by Muirhead Bone, James McBey and Sir D. Y. Cameron, through December.

Keppel Galleries, 16 East 57th Street.—Lithographs from Delacroix to Derain, through January 3.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.—Works of art, paintings, tapestries and antique furniture.

Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street.—Water colors by Frederic Soldwedel, scenes of the International cup races and other activities in Nassau waters.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—Prints for Christmas.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street.—British mezzotint portraits of the XVIIIth century, through January 3.

Kraushaar Galleries, 680 Fifth Avenue.—Drawings by American artists, through through January 3.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIth century.

The Belle Lenert Studio, 17 East 57th Street.—Paintings by Sergei Soudeikine with a few of his sets for the Metropolitan Opera.

John Levy Galleries, 1 East 57th Street.—Old masters and English portraits.

Little Gallery, 20 West 56th Street.—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street.—Paintings by a group of younger artists and etchings by the late Ernest Haskell, through January 3.

Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway.—Original old prints and reproductions of English sporting pictures.

Maurel Gallery, 689 Madison Avenue.—Art objects and bronzes.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), French painted and embroidered silks of the XVIIIth century, through January 18. Peruvian textiles in Gallery H 15, through March 31. International exhibition of contemporary work in metal and cotton, until December 29.

Milch Galleries, 108 West 57th Street.—

Group of small selected American paintings.

Montross Gallery, 785 Fifth Avenue.—Paintings by John Allison and water colors by Otis Oldfield, through January 3.

Museum of French Art, 20 East 60th St.—Lithographs by "Cham," from the Robert Underwood Johnson collection.

Museum of Modern Art, 730 Fifth Ave.—Painting and sculpture by living Americans, through January 20.

J. B. Neumann, New Art Circle, 9 East 57th St.—Water colors by Mario Toppi, until January 3.

Newark Museum, Newark, N. J.—American "primitives." Celebration of the bi-millennial of Vergil's birth. A loan collection illustrating the chronological development of American painting.

Newhouse Galleries, 11 East 57th Street.—XVIIIth century portraits and landscapes.

Arthur U. Newton, 4 East 56th Street.—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Contemporary European woodblock prints, Room 321. Holiday cards by American artists, Room 316.

Frank Partridge, 6 West 56th Street.—Old English furniture. Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Avenue.—Animal bronzes by contemporary Munich sculptors, until December 31.

Penthouse, S. P. R. Galleries, 40 East 49th Street.—Paintings of New York by Werner Drewes and water colors by Carl Sprinchorn, through January 3.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Potters' Shop, Inc., 755 Madison Avenue.—Glazed terra cotta creches by Maxine Maxson.

Frank K. M. Rehn, 683 Fifth Avenue.—Water colors and wash and line drawings by George Biddle, through January 3.

Reinhardt Galleries, 730 Fifth Avenue.—Exhibition of the Guelph Treasure for the benefit of the Big Sisters; admission \$1.00 (in cooperation with the Goldschmidt Galleries, through December 31).

James Robinson, 731 Fifth Avenue.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive.—Old masters' drawings from the private collection of Professor Frank Jewett Mather of Princeton, to January 1.

Rosenbach Galleries, 202 East 44th Street.—Antiques and decorations.

Schwartz Galleries, 507 Madison Avenue.—Fine prints by Bone, Cameron, McBey, Whistler and others, through December.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Water colors and drawings by Seurat, Van Gogh, Segonzac and Matisse, never before shown in America, during December. Bookbindings by Marguerite Loeb, until January 1.

Silberman Gallery, 123 East 57th Street.—Paintings, objects of art and furniture.

Societe Anonyme, Inc., Rand School, 7 East 15th Street.—Old paintings lent by the Metropolitan Museum, and paintings by Burliuk, Campendone, Kandinsky, Klee, Perl and Kurt Schwitters, 2 to 8 p. m.

Marie Sterner, 9 East 57th Street.—Paintings and water colors by Mary Seaman, through January 3.

Valentine Gallery of Modern Art, 49 East 57th Street.—Modern art.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th Street.—XVIIIth century mantelpieces, mirrors, wall lights, oak and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue.—Prints and drawings.

The Weston Galleries, 122 East 57th Street.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue.—Paintings by Hilla Rebay, January 2 through January 22.

Louis Wine's Collection, the Guitel Montague establishment, 579 Madison Ave.—Silverware and Sheffield plate from collections of distinguished English and Irish families.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings by Munnings.

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DETROIT

The Arts Commission is to set aside \$500 for the purchase of work from the coming exhibition by Michigan artists, which is announced to open on January 2. The purchase or purchases, as the case may be are to be made at the option of the commissioners. All work must be received at the Art Institute not later than December 24. Other prizes remain about as in former years, although the particular \$500 purchase prize inaugurated last year has been discontinued.

The work of important early German masters now hangs in the print gallery. The two earliest prints are wood engravings colored by hand. Religious in subject, they were doubtless given to pilgrims as they journeyed to various shrines. The artists represented are not only Martin Schonguer, Durer and Cranach, but Israel Meckene, Glockenton, Hirschvogel, Hans v. Lautensack and the Hoppers, which last, though not great artists, were among the first Germans to take up etching.

MONTREAL

A notable exhibition held by the Art Association this month is the Kiang family collection of ancient and modern Chinese paintings, which is owned by Dr. Kiang Kang-Hu, professor of Chinese studies at McGill University, and which includes paintings some 800 years old. Among the rarest of these ancient works is the "Kuan Yin," Buddhist goddess of mercy, painted in ink on silk and dating about 1100 A. D. This exquisite painting depicts the Holy Mother of the Chinese lightly gliding over the clouds. Here also is the famous P'eng Lai Palace painting, 10 feet by 6 feet and dating about 1400 A. D. It is probable that this is the only painting of its kind in the western world, as the other three known works of this period are housed in the National Museum at Peking.

Dr. Kiang Kang-Hu, who comes from a Mandarin family, can trace his ancestors back approximately 3,000 years.

An exhibition of paintings by a group of contemporary Montreal artists will be opened on December 20 in the print room of the Art Association and will be continued until January 4. The contributing artists include Lillian Torrance Newton, A. R. C. A.; Kathleen Morris, A. R. C. A.; Randolph Hewton, A. R. C. A.; H. Mabel May, A. R. C. A.; Frances Porteous, Ethel Seath, Mabel Lockerly, André Biéler, Anne Savage, Prudence Heward, Sarah Robertson, Norah Collier and Miriam Holland.

DAYTON

Any member of the Dayton Art Institute has the privilege of borrowing without charge paintings or sculpture from the circulating gallery for use in his own home. How keenly this is appreciated is shown by the fact that 190 or two-thirds of the art objects of the circulating gallery are out on loan. The gallery has recently been augmented by new paintings and sculpture.

There will be an exhibit of small sculpture by Waylande Gregory.

A collection of Japanese natsukis and inros, East Indian, oriental and Florentine jewelry, loaned by W. C. Mayer, constitutes an interesting exhibit.

A recent gift to the institute is an Italian Renaissance cabinet of beautiful carvings from the Palazzo Ruspigliozzo, Venice, the gift of Mrs. Eugene Barney of Paris. Mrs. H. G. Carnell presented a XVIIth century Italian case chest and has loaned for exhibition a Renaissance velvet wall hanging.

A Persian coat of solid gold embroidery, considered the finest ever to enter the United States, has been placed on exhibit at the Institute.

The Art Institute has received many gifts and loans recently, among which are Italian and Spanish embroideries given by Mrs. Henry Loy, a rare silver necklace by Mrs. Charles Craighead, a Le Sidaner painting, and a wood carving loaned by Mrs. R. D. Patterson and Alice Carr, respectively. Mrs. Craighead donated a wall hanging from the Phillips House.

SEATTLE

Combining the modern with the primitive art of the Indians, the paintings by Emily Carr now at the Art Institute are creating much comment. Her canvases of totem pole scenes and Indian villages possess a peculiar strength which prompt either praise or condemnation for their originality in the poster style. Weird shades of green, electric blues, dull grays and browns predominate especially in these paintings where there is a complete lack of life and movement.

The present exhibit is the outcome of Miss Carr's work for the past three years under the influence of the Group of Seven. She has completely revolutionized her style from a conservative to a modern type.

NEW HAVEN

The New Haven Paint and Clay Club will hold its thirtieth annual exhibition at the Public Library on Elm Street from February 15 to March 15. All work intended for exhibition must be entered on regulation cards, which should reach the secretary, Mrs. W. N. Shiffer, 357 Elm Street, on or before January 23. Oils, water colors, pastels, sculpture and work in black and white will be shown. Unless entries have been invited they must pass a jury, which will be made up of Harry Leith-Ross, Chairman; Yarnall Abbott, Frances Brown, Hen-

rik Hillbom, Elizabeth K. Luquiens, Fred Nagler, Hazel H. Rentsch, Joseph Whitney and Carl Lawless. Chauncey Ryder, Chairman; Burton Mansfield and Carl Lawless are the jury of award for the following prizes: The Mansfield prize of \$100 for the best work exhibited; the John I. H. Downes prize of \$100 for the best landscape; the New Haven Paint and Clay Club prize of \$100 for the best work by an active member, and the Connecticut prize of \$100 for the best work of art by a Connecticut artist.

The Club is raising a purchasing fund for the purpose of acquiring work of art from its exhibitions. The two pictures already obtained are on exhibition.

INDIANAPOLIS

A collection of early American glass, containing many fine examples of Stiegel and Sandwich, has been lent to the Herron Art Institute by Mrs. Louis H. Levey.

Most of the pieces are of clear glass, either plain or decorated, although there is a sprinkling of color.

Soon after Director Wilbur D. Peat took charge of his work at the Herron Institute he arranged an exhibit of early glass, mostly colored, to which the second is supplementary.

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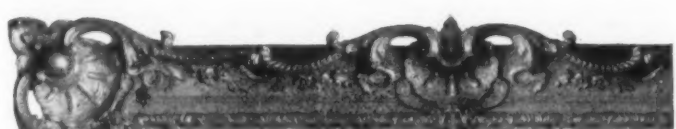
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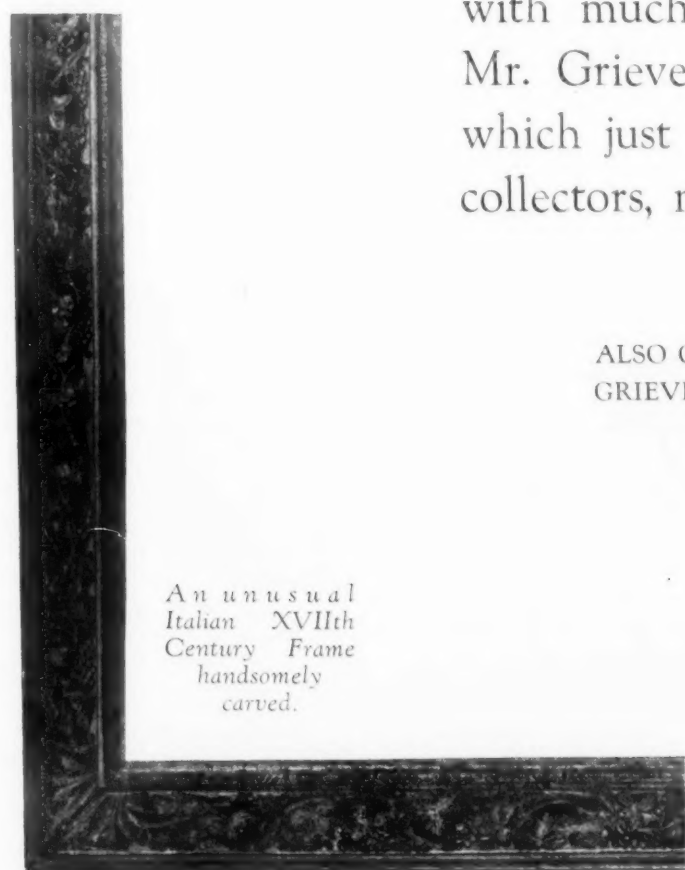
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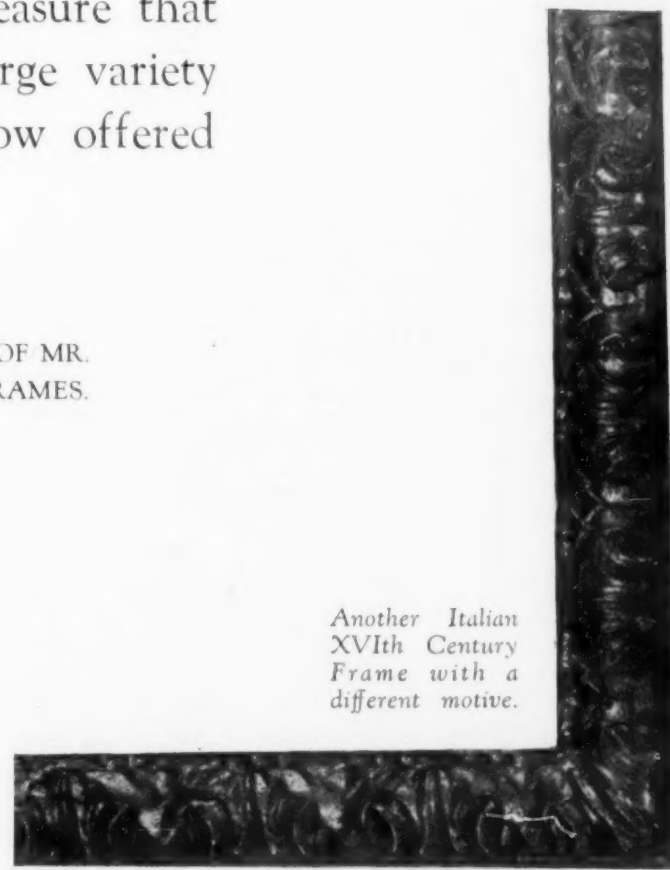
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